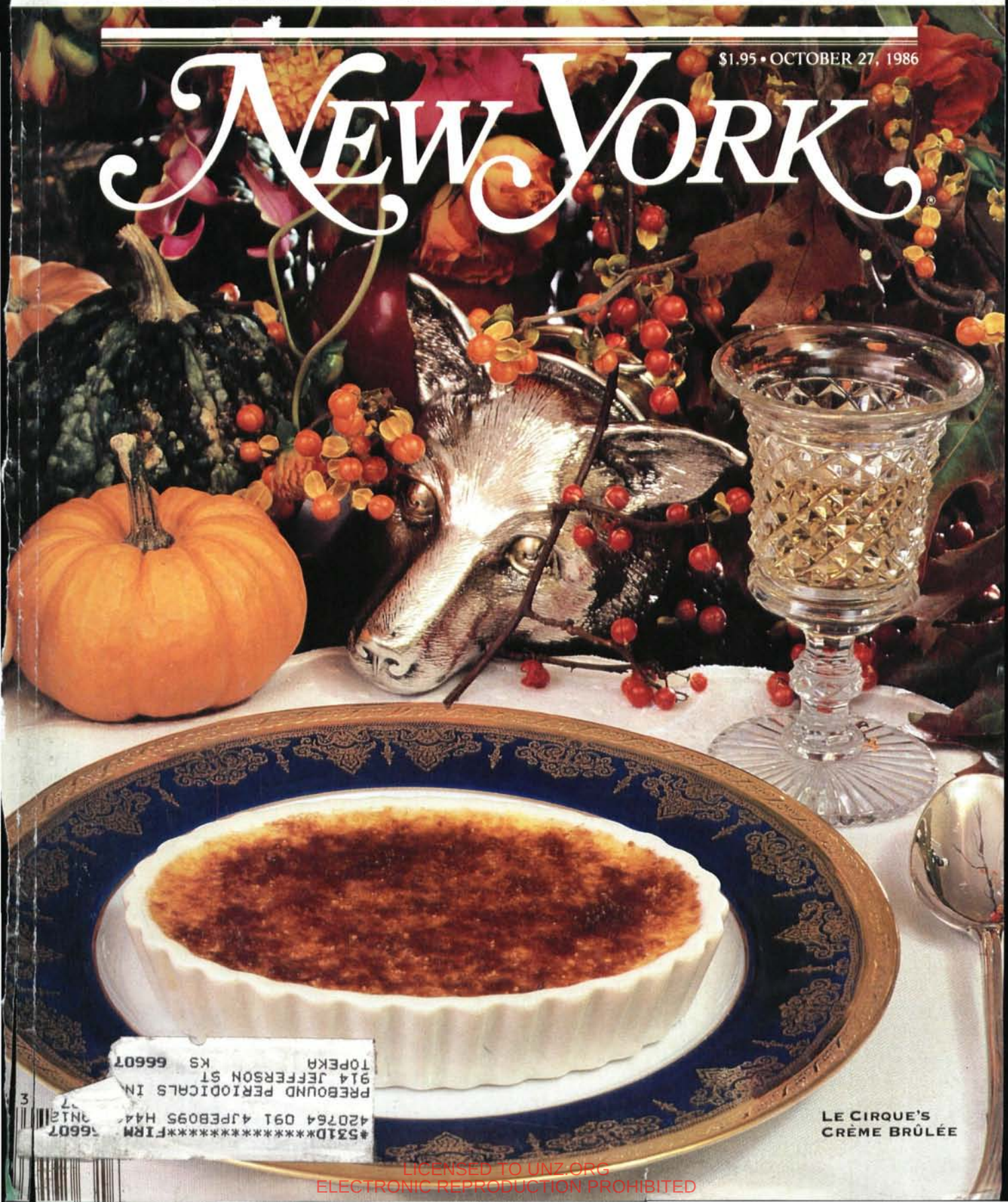


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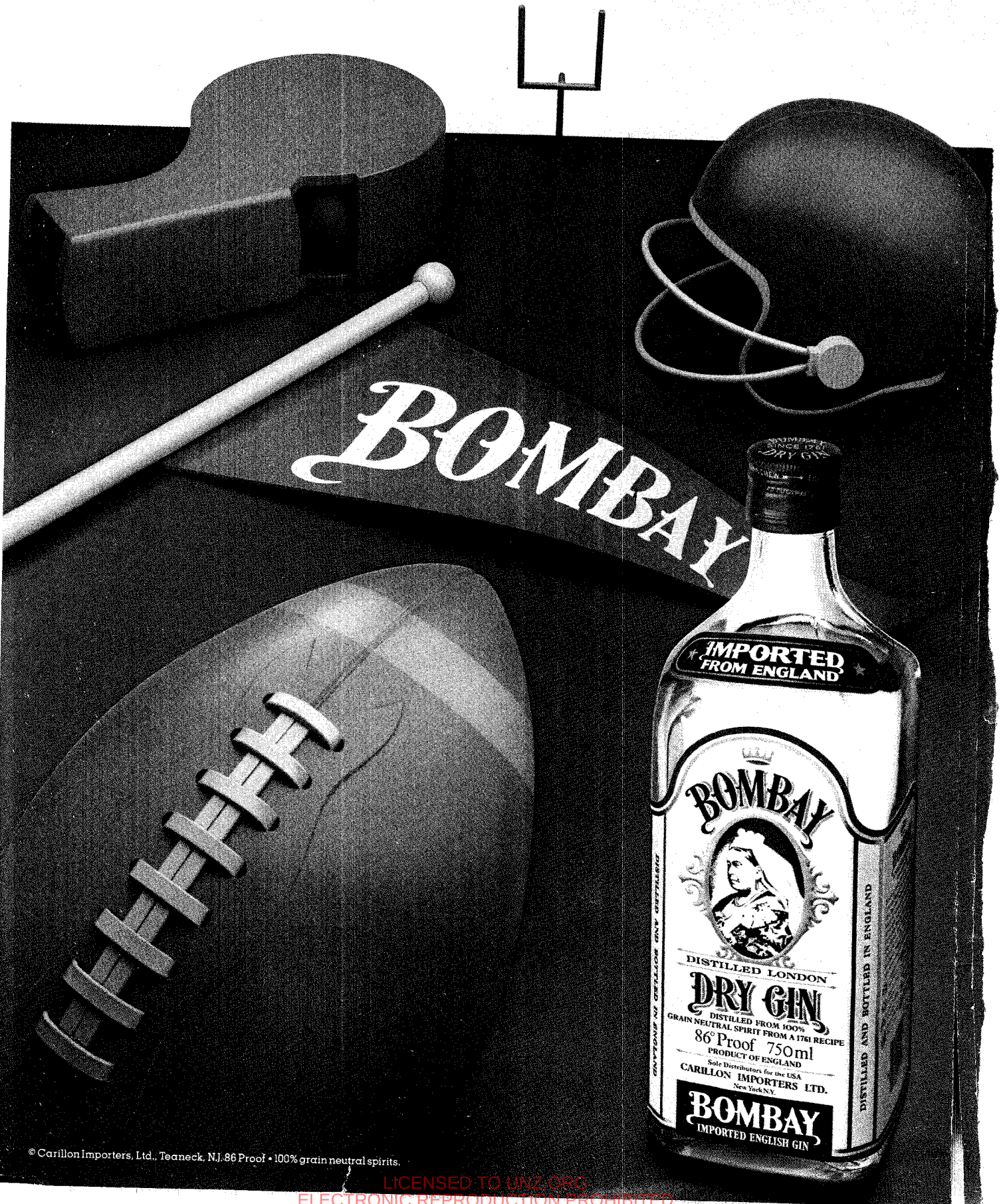
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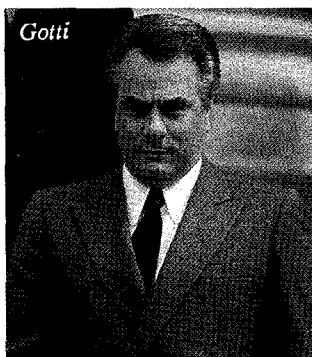
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BY NICHOLAS PILEGGI



Gotti

John Gotti is in jail, the mob's top echelon is tied up in court, and even Umberto's Clam House is in the hands of the Feds, but on the street, it's business as usual. Despite an unprecedented federal offensive against organized crime that has penetrated the layers of middlemen and businesses that used to protect the bosses, the authorities have not been able to shut down the Mafia's illegal activities. And as the old leaders go on trial, a new generation is taking over. Nicholas Pileggi reports.

50 The Hot Four

BY PAUL TAYLOR

Until recently, Ashley Bickerton, Peter Halley, Jeff Koons, and Meyer Vaisman were unknown East Village artists. But that was before they got hold of Ileana Sonnabend, the legendary art dealer who is showing their work this month. The group creates art that is thinky, anonymous, and distant. Though its members make Julian Schnabel and Keith Haring look like Old Masters, they are fast becoming the hottest things on the art scene. But some people think their *real* talent is business.



Bickerton

59 Holiday Entertaining

BY JANE FREIMAN

Great dishes make great restaurants—and they can make great parties too. Here, classics from twelve of the city's top restaurants. And Alexis Bsepaloff has the right wines for a reputation-making fête (page 89).

92 The Price of 'Money'

BY DINITIA SMITH

For years, people were after Richard Price to write screenplays. And for years, the author of such cinematic novels as *The Wanderers* and *Bloodbrothers* resisted. But in 1983, Price finally went Hollywood. "I wanted the airplanes . . . the phone calls," says the Bronx-born writer. Instead of failing, as others had, he flourished. His work on *The Color of Money*, which stars Paul Newman and Tom Cruise, has made him a hot property. He's being paid more than \$250,000 for his next script, taking meetings, and getting a lot of phone calls.

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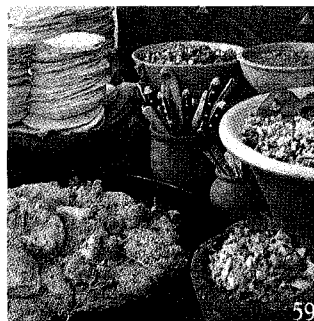
The Color of Money is an unsurprising successor to *The Hustler*.

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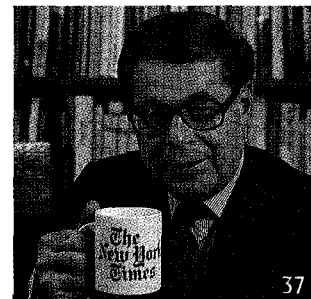
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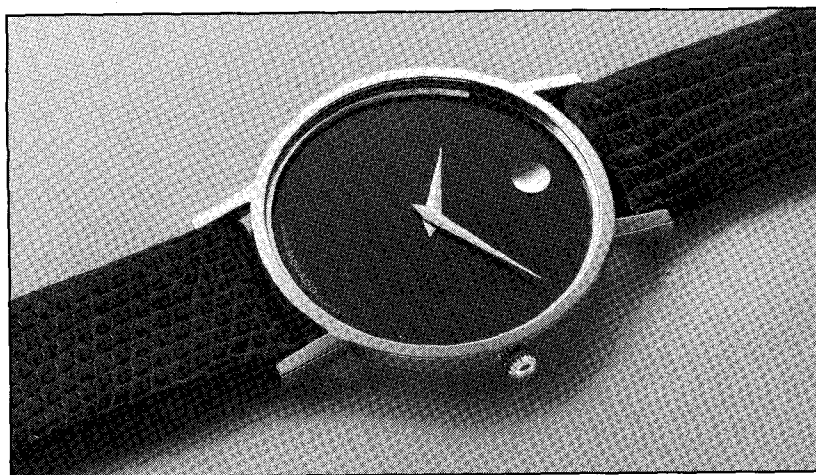
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LETTERS

Remembrance of Things Past

THANKS FOR REVIVING MEMORIES ["New York's Golden Age," by Jan Morris, October 6]. I was a frequent visitor to the Stork Club and still have the complimentary compact and lipstick given to me by Sherman Billingsley on one of my visits.

Freida Leu
Essex Fells, N.J.

I WOULD LIKE TO CORRECT A MISSTATEMENT in "New York's Golden Age." Jan Morris writes, "Where but the Stork Club could one see Brenda Frazier... in the same room as H. L. Mencken, Eugene O'Neill, Madam Chiang Kai-shek, the Duke and Duchess of Windsor?"

It was Oona, the daughter of Eugene O'Neill (and later Mrs. Charles Chaplin), who briefly frequented the Stork Club, where she was interviewed after being voted the No. 1 debutante of the 1942-1943 season.

Eugene O'Neill had been living on the West Coast since 1936 and did not return to New York until mid-October 1945, when his hand tremor had become so severe that he could no longer work. Consequently, while he mingled with friends privately, he did not frequent nightclubs.

Margaret Loftus Ranald
Manhattan

I'M SURE YOU'LL BE SWAMPED WITH NOSTALGIA from those of us who were New Yorkers in 1945. Back come visions of my \$25-a-month loft on West 20th Street; of riding the Sixth Avenue el to voice lessons at the Hotel Ansonia and giving my student recital there on Pearl Harbor Day; of waiting in line at the old Met for standing room and racing up the north stairs for a choice spot to hear Flagstad and Melchior and Bruna Castagna.

I did my small bit to help New York be what it was in those "golden years," and New York helped me to become what I am—a voice teacher, writer, curator, and New Yorker forever.

Pearl Shinn Wormhoudt
Oskaloosa, Iowa

JAN MORRIS OMITTED ONE OF THE IMPORTANT joys of the town and the time: the wide choice of newspapers. New York then had the *Times*, the *Herald Tribune*, and the *Daily News* in the morning, and

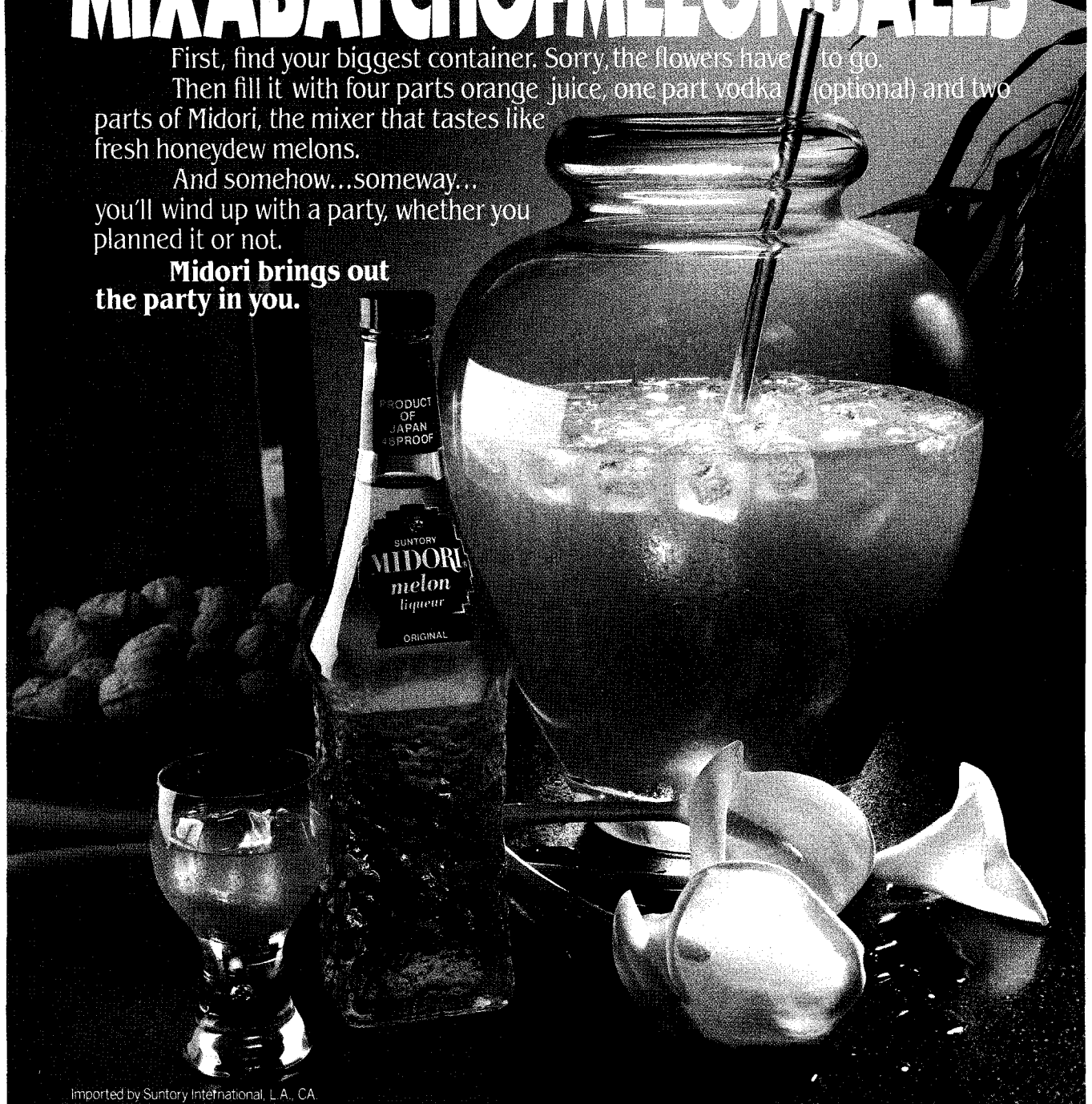
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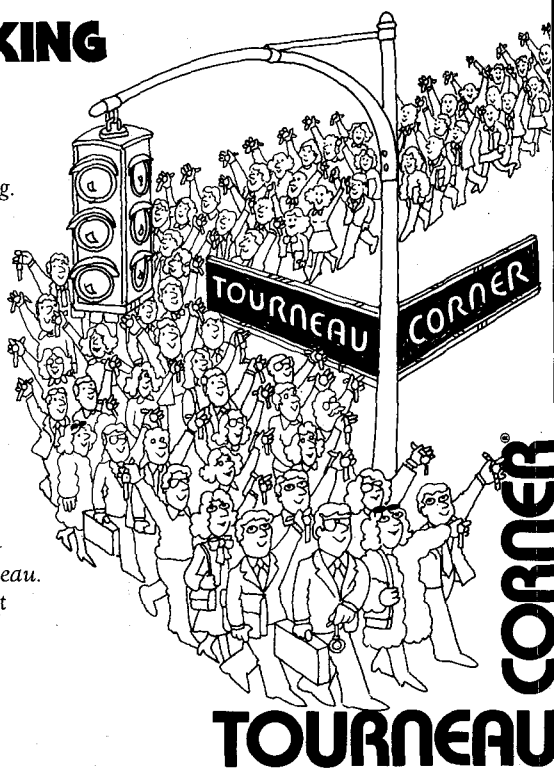
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the *Journal-American*, the *World-Tele-gram*, PM (for which Weegee worked), the *Daily News Record*, and the *Mirror* in the afternoon and evening.

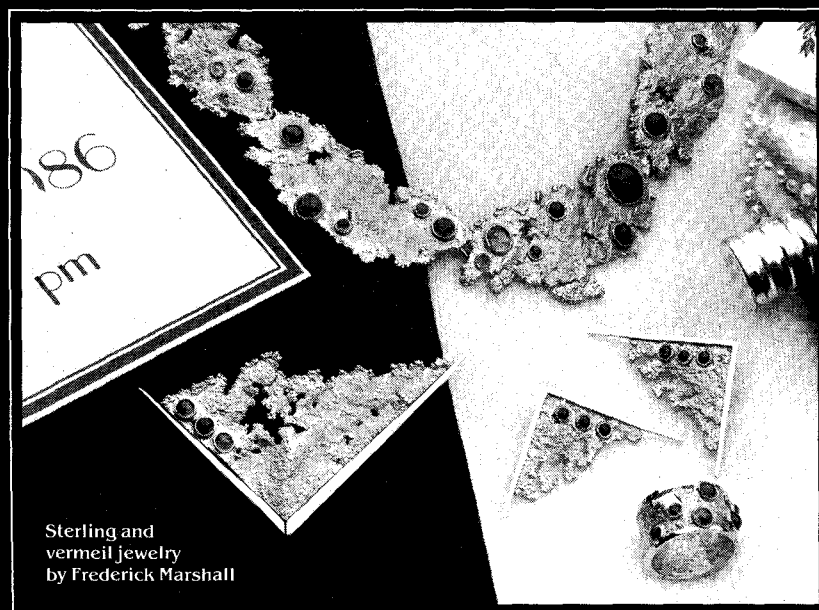
Morris also sees Joe Gould, the "peniless litterateur," from the viewpoint of the visitors who sought "characters" in the Village. Gould was far from a "universally welcome figure." Among Villagers, the sight or whiff of him triggered instant flight. His *modus operandi* for cadging drinks was to wedge himself into a party of drinkers and keep mum until a waiter or barkeep came near. Then, he'd order a drink and turn to someone in the party and say, "You don't mind my having a beer with you, do you?" He usually got away with it.

Melville Bernstein
Falmouth, Mass.

"NEW YORK'S GOLDEN AGE" WAS A JOY to read, and the photographs were truly excellent, except for the one of Leslie Caron, which is obviously an anachronism. Caron was not known until 1951, when her first film, *An American in Paris*, came out. Besides, her look in the photo (straight bangs, "Merry Widow"-style bodice) points to 1953 or 1954, not to the forties.

Mary C. Slater
Manhattan

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Height Makes Right

SO STEVE ROTH'S LAWYER IS CONSIDERING an insanity plea because Roth is too short ["Recover Girl," by Dinah Prince, October 6]? Then why was Marla Hanson becoming a successful model at five feet four inches?

Margery Rudman
Brooklyn

Cardinal Sins

"CARD TO PLEASE" ["BEST BETS," BY Corky Pollan, October 6] says that the Jewish Museum is selling cards showing "families reading the Bible (often with the Brooklyn Bridge or the Statue of Liberty as a backdrop)." What the cards actually show is the ceremony known as *Tashlich*. This Jewish rite is usually performed on the afternoon of the first day of the Jewish New Year. Participants symbolically cast away their sins along the banks of a river, stream, or other body of water. The Jews on the card are reciting prayers from a prayer book, not reading the Bible.

David L. Gold
President, Association for the Study of
Jewish Languages
Haifa, Israel

Sound Waves

AS A TEACHER OF HEARING-IMPAIRED children, I find David Blum's observation that Marlee Matlin's "moment will be a short one" and that her deafness "will

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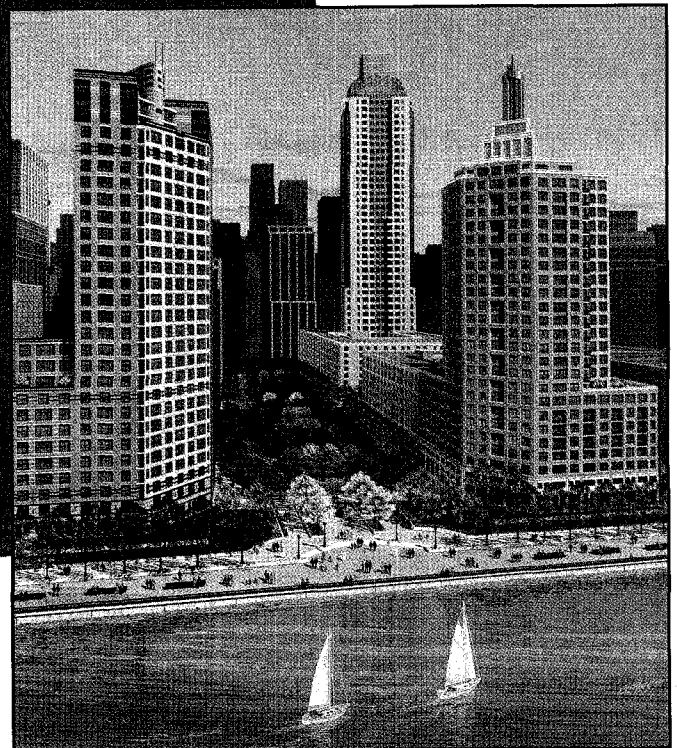
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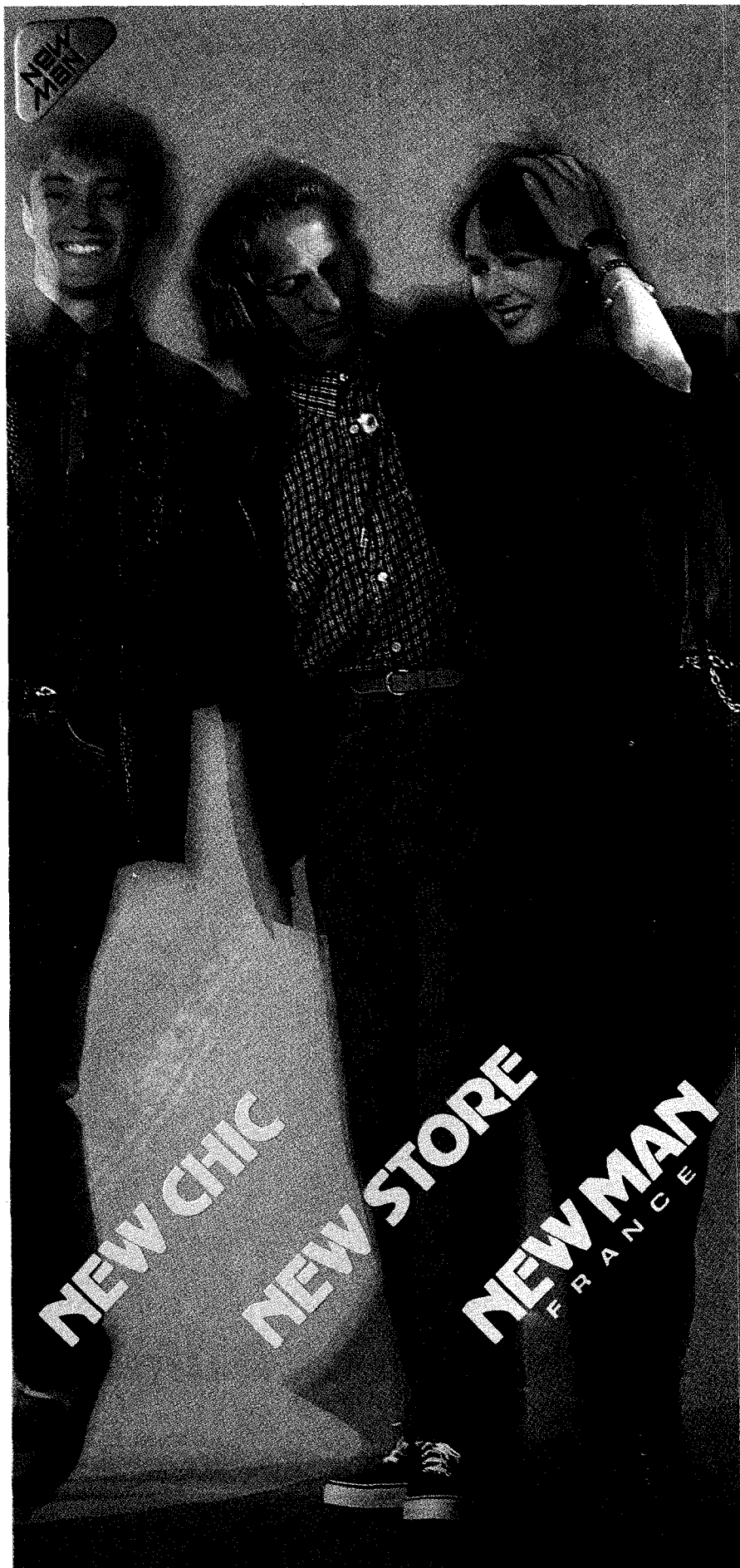


Left: Liberty House

Right: Liberty Terrace

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probably prevent her from ever having another starring role in a motion picture" ["Breaking the Sound Barrier," October 6] offensive and defeatist. The disabled must constantly struggle against the arbitrary restrictions placed on them by the so-called able-bodied. It's lucky for us that Blum was not on the scene when a deaf fellow by the name of Beethoven wrote his symphonies.

Laura J. Giovannelli
Brooklyn

WHO THE HELL DOES MARLEE MATLIN think she is? I, too, am an actress, but I *do* commercials, because I don't have someone to take care of me financially.

I certainly hope that Matlin can hang on to her rich boyfriend. Commercials are a dirty job, but *someone* has to do them.

Beth Robbins
Manhattan

Regrets Only

THE KENNETH COLE AD IN YOUR OCTOBER 6 issue, which lists "some of the people not invited to the opening of our new store," is too annoying to ignore. There are real stars on that list, from Sammy Davis Jr. to Pat Boone to Tiny Tim. Real stars—not Kenneth Cole. As the former manager of Bill Cosby, Joan Rivers, Bob Dylan, Richard Pryor, and, yes, Tiny Tim, I resent this unknown and his list of the uninvited.

Roy Silver
Beverly Hills, Calif.

Religious Rites

IN YOUR OCTOBER 6 "INTELLIGENCER" column, Peter Gelb, Vladimir Horowitz's agent, is quoted as saying that "every Jew I know, except for really, really religious Jews, celebrates Rosh Hashanah the first day," implying *only* the first day ["The Reagans and Rosh Hashanah," by Jeanie Kasindorf].

All Orthodox and Conservative Jews, as well as many Reform Jews, observe both days of Rosh Hashanah. Both are legal holidays in Israel. The circles in which Gelb travels are not necessarily representative of the way most Jews practice.

Rabbi Paul L. Hait
Executive vice-president
The New York Board of Rabbis
Manhattan

Punch Lines

IS JOHN LEONARD A FRUSTRATED COMEDIAN? In his review of the Robin Williams special on HBO ["Television: The Joker Is Wild," October 13], he devotes seven paragraphs to retelling Williams's best jokes, while the remaining five say very little about Williams as a performer. Reading Leonard's review was like going to a movie with someone who is seeing it



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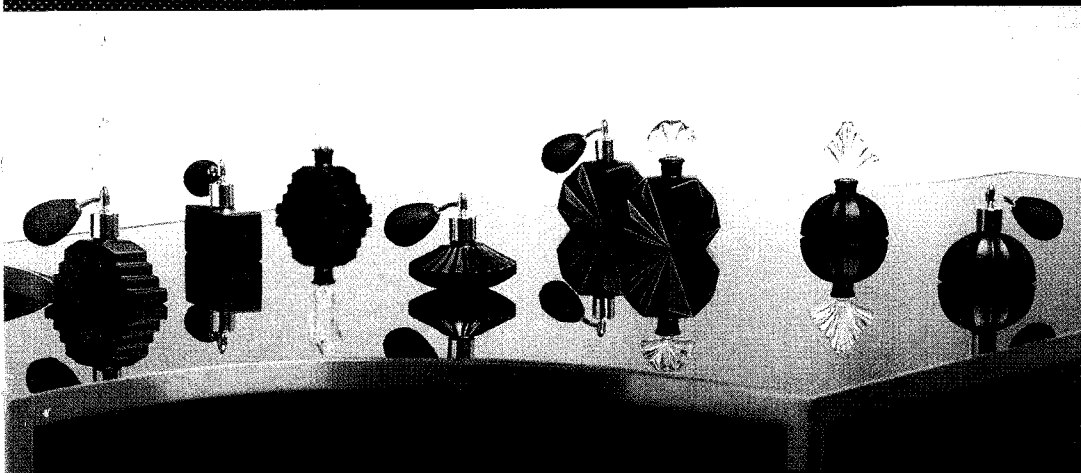
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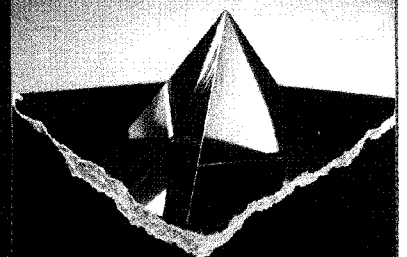
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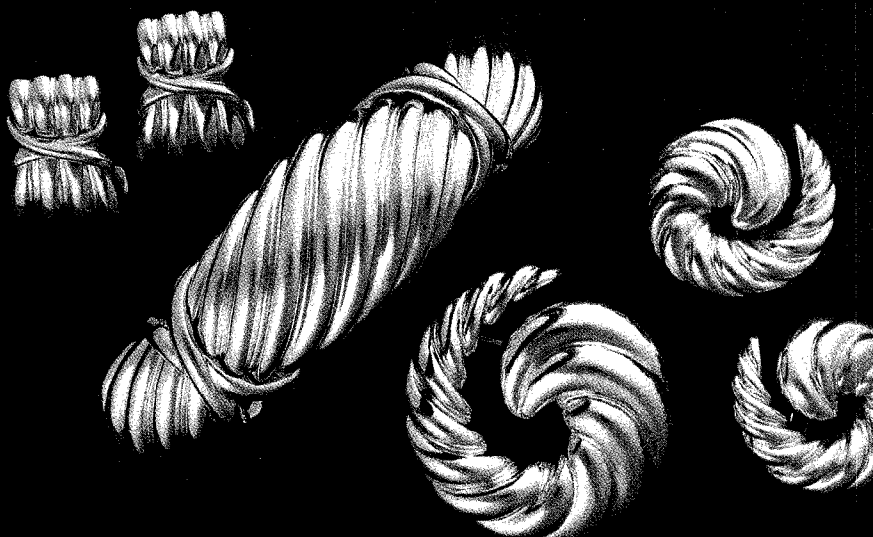


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Silver with a twist.

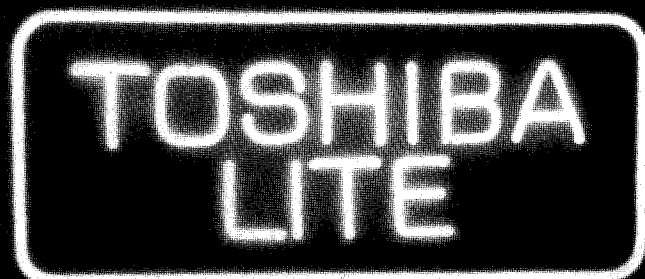
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for the second time: He is constantly poking you in the ribs and saying, "Watch this part, it's sooo funny," as if you were about to leave your seat. Anyway, John, don't poke me in the ribs anymore—it takes away the fun.

Susan Koch
Manhattan

Memory Lapse

I ENJOYED PETE HAMILL'S PIECE ON EDWARD James Olmos ["Soul on Vice," September 29]. Olmos is indeed a man of great character. Unfortunately, his memory does not match it. This is the third article I've read in which Olmos says he turned down a role in *Scarface*. I hired Olmos to assist the casting director in the search for young Hispanic actors. This he did very well. At no time, however, was he considered for, or offered, a role in the film.

Martin Bregman
Manhattan

A Dressing-Down

IF DIANE SAWYER, AS THE DISTAFF SIDE of the *60 Minutes* interrogators, wishes to join her colleagues in removing all the trappings of show-biz schlock from the news-and-interviews business on CBS ["Media: Back to the Future," by Edwin Diamond, September 29], she might begin by doing away with such cute touches as the unused sunglasses atop the hairdo, the unused sweater tied artfully about the neck, and the pen touched to the lips in pensive pose to pretend she's really interested in, and impressed by, what's being said.

William L. Bennett
Muskegon, Mich.

Separation Anxiety

HOW RIDICULOUS THAT PAT ROBERTSON, the TV evangelist, holds himself up as the candidate who can "restore a sense of traditional values" to America ["The National Interest: The Values Gap," by Michael Kramer, September 29]. What about traditional values like the separation of church and state?

Robertson obviously sees no duplicity in conducting a fund-raising campaign from his television pulpit, *The 700 Club*, while failing to make his candidacy official, thereby subjecting himself to the equal-access laws.

Carolyn Curtis
Manhattan

Au Naturel

OVERHEARD AT THE FINAST SUPERMARKET in Chatham: "What I like about Columbia County, in contrast to the Hamptons, is that here you can shop without wearing eyeliner" ["Hail Columbia!" by Laurence Sombke, September 29].

Martin Weinberger
Manhattan

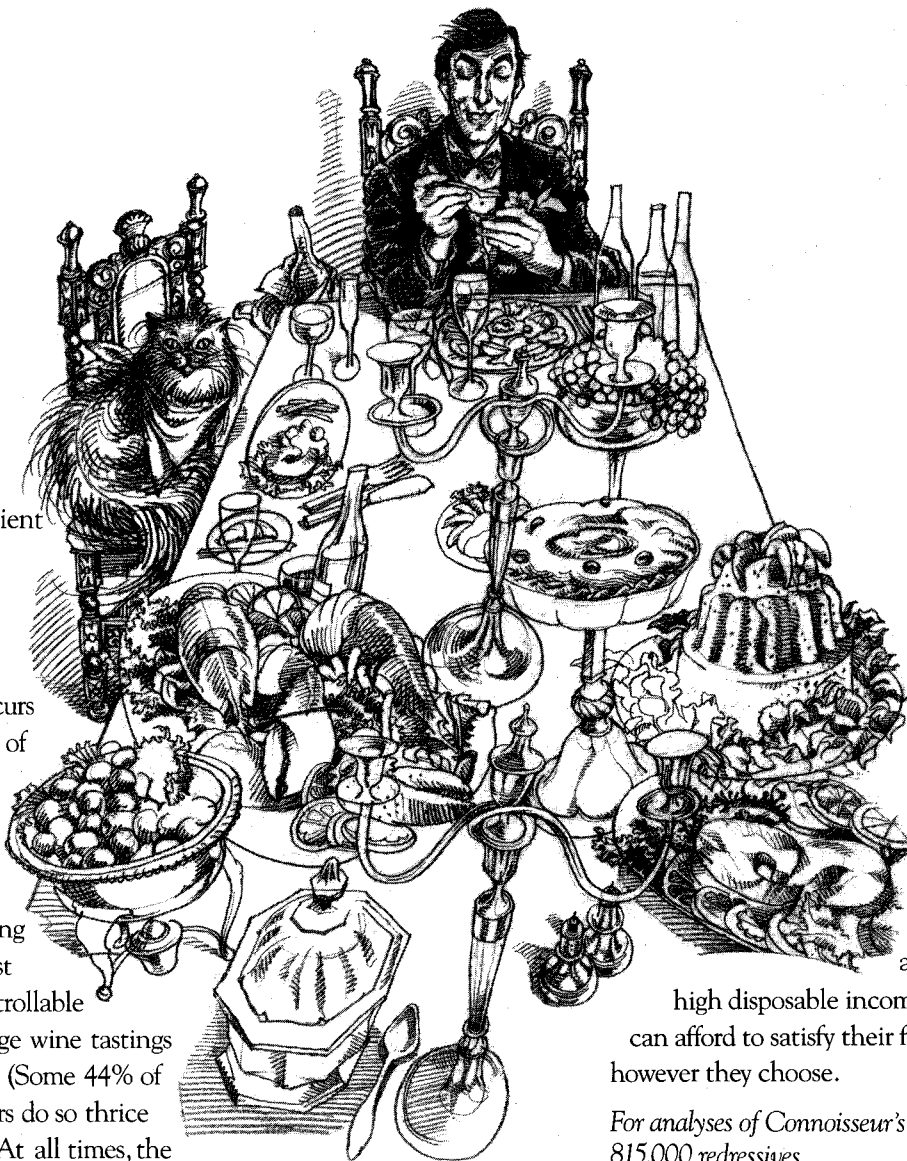
The Connoisseur Syndrome: A group of behavioral patterns exhibited by those habitually discriminating persons known as connoisseurs; a craving for quality—the best—associated with a chronic urge to acquire beautiful objects and the means to do so. Identified by Thomas Hoving, Editor-in-Chief, Connoisseur magazine (Hearst, 1986).

FEEDONISM

Symptoms

Named for the ancient branch of ethics that proclaimed dish-fulfillment as man's chief moral duty, feedonism occurs when the pleasures of the palate become an obsession. When affected by simultaneous symptoms of bibbling rivalry, the feedonist experiences uncontrollable compulsions to stage wine tastings and dinner parties. (Some 44% of Connoisseur readers do so thrice monthly or more.) At all times, the afflicted observe the behavioral standards set down by the noted etiquette writer Emily Host.

Note: The Roman general Lucullus and the emperor Edible Rex are the best-known historical examples; Seymour Britchky and Gael Greene stand out among contemporary cases.



Prognosis

Feedonism has no known cure and is chronic and costly. However, the condition occurs only in the civilized world and primarily among the wealthy; it reaches peak intensity among Connoisseur readers, a group known for

high disposable income. These people can afford to satisfy their fillanthropic urges however they choose.

For analyses of Connoisseur's 815,000 redressives, foyeurs, male chauffeurists, symphomaniacs, and other manic possessives, consult Polly Perkins (Hearst, 212/262-7635).

Source: 1985 Monroe Mendelsohn.

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INTELLIGENCER

BY JEANIE KASINDORF

TOWER BLUFF?...TIP TUSSLE...POST-OFFICE CHANGES...NEW YORKER NOTE...LE CIRQUE SHIFT

AIR-RIGHTS GAME SPAWNING PAWNS

A real-estate source has told *New York* that First Boston Corporation has asked architects to draw up a plan for a tower to be built above Grand Central Terminal. The source says the company intends to use the tower design as a negotiating tactic to pressure the city into allowing the Penn Central Corporation, which owns Grand Central, to sell First Boston 1.5 million square feet of air rights.

The developers want the rights so they can build an office tower at 383 Madison Avenue. First Boston and Penn Central are battling with the City Planning Department over how many square feet of air rights Penn Central actually has available for sale.

Public-relations man John Scanlon, who is representing First Boston and Penn Central, denied that the company has commissioned any plan for Grand Central.

AN IN JOKE AT THE NEW YORKER

Is *New Yorker* art editor Lee Lorenz poking fun at publisher Steve Florio's penchant for special advertising sections? Lorenz, whose magazine has run five such sections in six months, ran a cartoon in the October 20 issue showing a car on a lonesome highway and a sign reading SPECIAL ADVERTISING SECTION 1/2 MILE. But he says it was not aimed at his boss. "Steve Florio asked me exactly the same question," Lorenz says. "He was laughing when he asked, and I was laughing when I answered. Artists come in with their own ideas; we don't assign them. We did consider whether it would look like we were talking about ourselves, even though many magazines run those sections now. So we purposely ran it in an issue that did not have one, so people wouldn't think that."

FIXING UP GRAND CENTRAL'S P.O.

The Grand Central Partnership, the group of real-estate developers who have joined with Metro-North to clean up the neighborhood around Grand Central, is trying to persuade Postmaster General Bob Tisch to turn the Lexington and 45th Street branch of the post office into an upscale retail arcade.

If the partnership gets its way, the post office will be relegated to a small section on the first floor of the three-

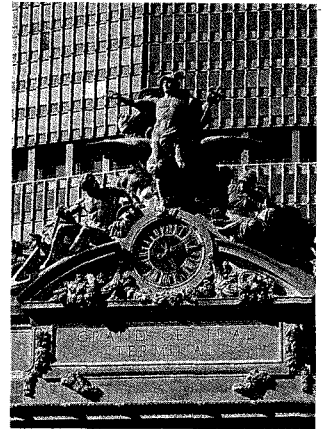
story building, where a new entrance to Grand Central will be created. The rest of the post office will be converted into retail space.

The partnership has hired Benjamin Thompson & Associates, the architects of South Street Seaport, to do a preliminary plan. A post-office spokesman says, "We're looking forward to seeing their proposal."

CIRQUE CAPTAIN SETS NEW COURSE

Le Cirque maître d' Romeo DeGobbi is going to have a restaurant of his own. DeGobbi, who spent more than a decade catering to the likes of Jackie Onassis, Barbara Walters, and Richard Nixon, is teaming up with a former Le Cirque *saucier*, Terry Brennan, and Columbus owner Zane Tankel to open a restaurant on Central Park South.

The restaurant, to be called Crystal Park, will occupy the room that has been the home of Alfredo, long a hangout for Metropolitan Opera stars. Crystal Park will open in November. The new owners are now modernizing the kitchen, installing a piano bar, and adding more mirrors to the dining room



GRAND CENTRAL



BARRY AND SUSAN WINE



THE NEW YORKER CARTOON

GIRAFFE OWNER PROBED ON TIPS

Barry Wine, who, with his wife, Susan, owns the Quilted Giraffe, is under investigation by the state Department of Labor for allegedly misappropriating over \$100,000 in tips from his waiters. The investigation was prompted by employees who complained that Wine had tried to coerce them into giving him part of their tip money so he could supplement the kitchen staff's salaries.

"Wine told us to volunteer more money from the tip pool," says one former waiter. "We refused. He threatened to fire us, but we still refused. So he told the manager to calculate our tips after taking money off the top for the kitchen."

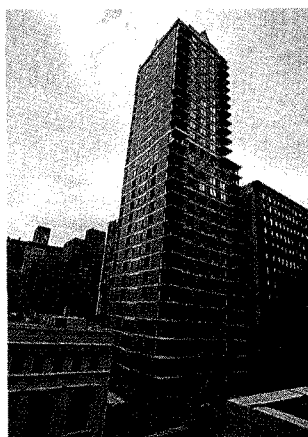
According to Labor Department spokesman Jack Northcutt, "Employers may not accept or retain any part of an employee's gratuity." The department plans to hold a hearing next month. But Wine insists there is nothing illegal about his tip system. "This is a union plot. We think the unions are putting pressure on the Labor Department to investigate us. We have more cooks than waiters, and I believe all dinnertime employees should share in the tips."

—PEG TYRE

TRIB TAP...TRIUMPHANT TIME...D'AMATO GOOF...CONSTRUCTION CONFUSION...ESQUIRE SLIP



D'AMATO



GINSBERG'S TOWER



THE TIME COVER

to create some "old-world European charm." The menu will offer seasonal French cuisine.

"I am a product of Le Cirque," DeGobbi says. "Sirio has been my master for ten years. So Crystal Park will undoubtedly have some of his influences."

A SECOND CHOICE FOR TRIB'S CHIEF?

New York Times metropolitan editor John Vinocur—who is widely expected to be named editor of the *International Herald Tribune*—was not the Times's first choice for the job. A Times source reports that the paper, which is an owner of the *Herald Tribune*, first offered the post to assistant managing editor Craig Whitney, who turned it down.

Whitney, a former correspondent and foreign editor who was promoted to assistant managing editor by Abe Rosenthal, said he couldn't comment on the report. The source says, "He told them he'd rather stay in New York. He's hoping to get the No. 4 job to replace Jim Greenfield."

TIME-TECH SCORES COVER COUP

The talk at the news magazines last week was how *Time* scored an Iceland-summit coup over *Newsweek* by persuading the owners of a state-of-the-art photo-relay system to give it exclusive access to the equipment. As a result, *Time* was able to run a cover photo of the scowl on Reagan's face as he shook hands with Mikhail Gorbachev at the end of the failed summit meeting. *Newsweek*, by contrast, had to run a photo of the two leaders shaking hands at the beginning of the talks, when Reagan was all smiles. The *Time* exclusive allowed the magazine to take a color slide of the Reagan-Gorbachev parting—shot at about 3 P.M., New York time, on Sunday—convert the image into computer digits, and send the data via satellite to New York, where the signals were converted back into a photo image and sent to *Time* printing plants four hours later. *Newsweek* editor-in-chief Rick Smith says, "We would have preferred to have had access to the system, but our first priority was to get the story, and I think if you compare the information in the two packages, we have a more complete story than our friends across town."

D'AMATO DOGGED BY LAROUCHE TALK

The Mark Green-Al D'Amato drug debate isn't over. The Green staff—stung by D'Amato revelations that Green once called marijuana harmless—has now discovered that D'Amato appeared at an anti-drug press conference with the National Anti-Drug Coalition, which was founded by Lyndon LaRouche.

On October 3, 1980, D'Amato appeared with an NADC leader to pledge his support for an anti-drug resolution sponsored by the group. The event was prominently covered by *New Solidarity*, a newspaper put out by LaRouche supporters. The NADC has been described as an organization that was "launched" by a LaRouche-commissioned book, *Dope, Inc.*, which blames the world's drug crisis on the British ruling class and Jews.

D'Amato spokesman Gary Lewi says, "The group must have used subterfuge to get the senator to speak, because during that campaign, his staff rejected the ap-

proach of another, more obvious LaRouche group. Al D'Amato's goal remains to cripple the illicit drug industry in this country."

FINISHING TOUCHES ON TOO-TALL TOWER

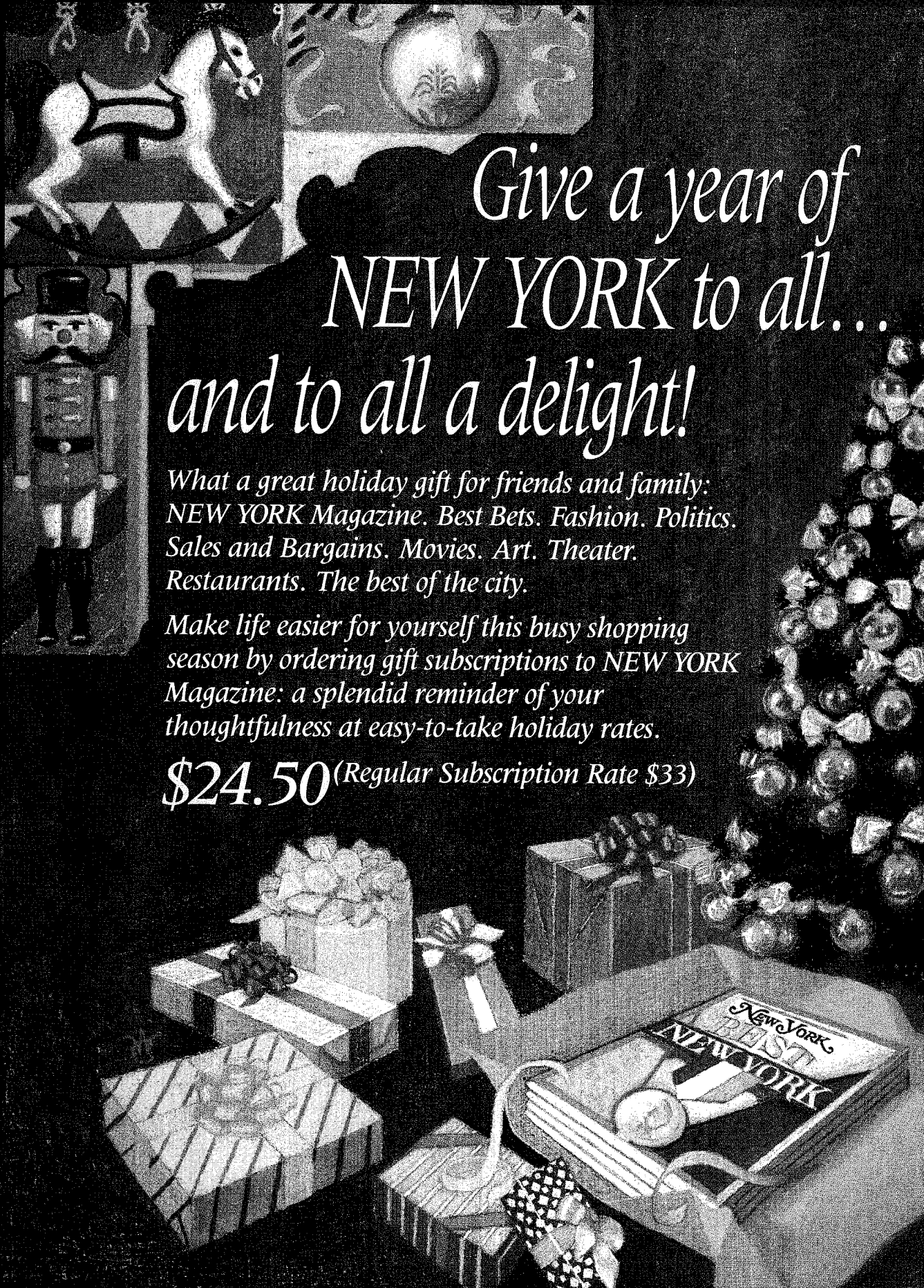
Albert Ginsberg—the developer who will be ordered to remove the twelve stories he illegally added to a residential tower on East 96th Street—is so confident that he will win his case against the city that he told his construction crews to work on those floors before finishing the rest of the job.

Although community groups accuse the developer of "arrogance," Ginsberg's lawyer defends the move. "It may take a while, but we are confident that we will prevail in the end. But if the winter causes millions of dollars in damage to the building, it will be a hollow victory."

THAT MISSING ESQUIRE PAGE

What, faithful *Esquire* readers are asking, happened to the last page of the profile of Martin Amis in the November issue? In the middle of Amis's dramatic recitation about our suicidal world, there suddenly appears a discourse by Banana Republic owner Mel Ziegler on Italian military garb. Editor Lee Eisenberg says the printer mistakenly dropped the last page of the Amis profile and in its place ran the last page of a September piece on Banana Republic.

"We're going to reprint the article in its entirety in our January issue, which is the earliest we can do it," Eisenberg says. "Fortunately, it was not a problem caused by any *Esquire* hand, or else I would have severed it."



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On Madison Avenue/Bernice Kanner

DOWNTOWN DUO



KARAN PACKAGE: Arnell/Bickford's life-style approach.

Doing It Their Way

SHORTLY AFTER LABOR DAY, PETER ARNELL and Ted Bickford were attending to the last-minute details of a Donna Karan book party-cum-fashion show when the phone rang. Mary Pollack, vice-president of marketing for S&H Green Stamps, was shopping for an ad agency: Was the fledgling Arnell/Bickford Associates interested?

Over the next four weeks, the admen met with their prospective client three times, discussing how they could update the stamps' stodgy, almost moribund image. At 4:55 P.M. on Friday, September 26, they learned that they had won the \$1.5-million multimedia account.

It was an important win for A/B, a three-year-old agency housed in a grungy Grand Street loft and struggling to break into the advertising mainstream. That's not to say the agency hasn't distinguished itself outside this arena. For one thing, its creative product is heavily inspired by the worlds of art and architecture, from which the two principals come. For another, it is almost uniformly breakthrough work. And invariably, it

bears the signature of its creators, a practice that is common in Europe but virtually unheard of here.

Cherubic Peter Arnell, 27, and his more punkish partner, Ted Bickford, 30, have backgrounds as interesting as the work they turn out. Arnell may have been the only student at the elite Brooklyn Technical High School who needed to earn an equivalency diploma (he failed Spanish). He tried finagling his way into Columbia, but was accepted only as a part-time student. That was enough: In the four months that he stayed, he heard architect Michael Graves lecture, wrote him asking for work, and was hired as part of Graves's then nine-member staff. Bickford, who grew up on an Iowa farm, worked in the same office while studying architecture at Princeton.

While Bickford was finishing his degree, Arnell was studying architecture in Rome. When the Galleria Nazionale d'Arte Moderna asked him to plan a show about American architects, he summoned Bickford from the States, and the two produced the exhibit and its catalogue.

The team also hit upon the idea of turning the catalogue into a book. They presented the plan to Rizzoli, New York, and over the next three and a half years, they produced monographs on six architects and a series of four books based on corporate-sponsored architecture competitions. That led to contracts to produce David Hockney's book of photo collages, *Cameraworks*, and, most recently, *The Houses of the Hamptons* (both for Knopf), as well as a monograph on Charles Gwathmey and Robert Siegel and a book on architects Robert Venturi and Denise Scott Brown (for Harper & Row). "We were acting as editors, graphic designers, and authors in most cases," says Bickford. "It was all very glamorous—the books had become our *résümé*—but they didn't pay any money."

So Arnell and Bickford offered their services to others with fatter wallets. They did brochures, stationery, and other corporate-identity materials. And they concocted a plan to write the history of Bergdorf Goodman's windows—which, at the time, they could see from their office. After months of talks, the retailer asked A/B to design a poster to commemorate the inauguration of its escala-

tor in November 1983. The result, a surrealistic composition based on a painting by René Magritte, ran as an ad in the *New York Times*.

Bergdorf's commissioned three ads based on the poster, and four months later asked the duo to tackle the entire campaign—in essence moving all of its advertising from in-house to A/B's house. What A/B gave the store was a far cry from the sketches or single photos of models that characterized most retail advertising at the time. They were multipicture layouts that showed the movement of the clothes—but neglected to give descriptions or prices. Instead, the ads offered quotes from designers expressing their personal feelings about the store.

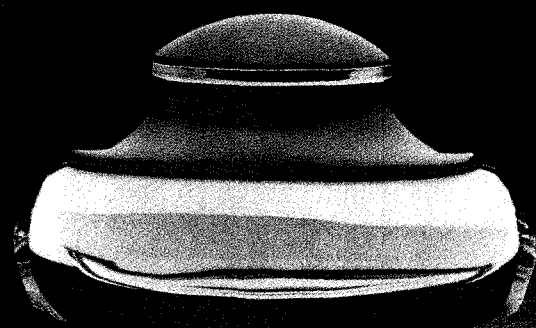
On the strength of the Bergdorf campaign, a 1984 article in the *Times* christened A/B an ad agency, and the two men decided that was as good a description as any. While they were tinkering at Bergdorf's—creating some 170 stop-action freeze-frame ads—the pair was invited to design a logo for Donna Karan, who was then at Anne Klein. Later, when the designer branched out on her own, she called on A/B to fashion her independent image.

They showed her a Steichen photo of the Brooklyn Bridge and urged her to adopt a modern variation on it, together with other New York street scenes—shot in a fast-focus blur perfect for the modern on-the-go women her clothes appeal to—as her print campaign. The duo also suggested that Karan abandon the traditional runway fashion show and opt instead for a display of mannequins, along with a museum-type exhibit of all the street-scene ads that sell her clothes without showcasing them. The event, a benefit for the International Center of Photography, was held at Bergdorf's on June 9.

The agency has also produced a promotional video about a day in the life of Karan—in a Joycean stream-of-consciousness narrative, she rhapsodizes about her views on dressing, life, motherhood, etc.—and a 36-page mini-book, *An American Woman Observed*, that sells for \$10 and was sponsored by the Wool Bureau. The book "turns the camera around to show Karan looking at her city," says Arnell. The sharp-eyed reader can discern Karan's 1986 fall collection, presented almost subliminally. "It's reminiscent of Japanese advertising and more toward reportage, which we think

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is the way of depicting reality today. We've taken a model-less, clothing-less approach and used life-style images to create a softer sell."

A/B's current life-style campaign for Albert Nipon features ads that resemble a captioned photo album documenting the past of a woman who grew up to become a Nipon customer. "Show me the child and I'll give you the woman," declares the headline. The rest of the page is taken up by authentic family snaps of Click model Lucy Cunningham, with such captions as "me and my mom" and "my first bicycle" interspersed among current photos of "me today."

Similarly, reportage and life-style inspired A/B's work for Neiman-Marcus, the men's shoe boutique To Boot, and designer Alexander Julian. For Neiman-Marcus, the agency did its first TV work: While an elegant woman sits in her apartment riffling through a Neiman's catalogue, a series of images—a high-heeled woman astride a motorcycle, a Barbie doll, sunglasses—float by on a TV screen. The apartment turns out to be a set inside the store, the woman an actress being filmed for a commercial. At the end, a phone rings in the background and an operator answers, "Hello, this is Neiman-Marcus."

For To Boot, A/B spurned traditional still lifes and opted to hype the cachet of the footwear and the panache of the wearer by blurring the model's face and body on the move but—because men like a clear idea of the product being sold—presenting a razor-sharp image of the shoes. And for Alexander Julian, no solemn, rugged-looking men scowling at the camera. Rather, A/B produced a promotional video—inspired by Wallace Shawn's movie *My Dinner With Andre*—in which Julian, seated at a cozy booth in a café, reveals to a friend his innermost thoughts on the process of creating fashion. And the agency created a photo-collage ad for the designer indicating the passage of time during an entire afternoon: As the picture story progresses, a coffee cup gradually becomes empty.

"A single-perspective photo is static," says Arnell. "The Cubist method introduces time and motion. It's how consumers see things. It allows the observer to see many parts of the product at once. Through photo collages, you can better depict space and time on the printed page."

In fact, it was A/B's photo-collage expertise that got it, albeit indirectly, into the hallowed halls of AT&T. Ogilvy & Mather, the agency that handles the advertising for AT&T's massive business-information systems, had pitched its client on photo collage as a way to communicate its varied messages. O&M's in-house studio was having trouble finding a photographer to shoot the ads when, miracu-

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lously, a photo-collage invitation that A/B had created for a friend's party turned up in the O&M offices.

Believing that A/B was a photography house, O&M commissioned it to do the job, and included Arnell and Bickford when the plan was presented to AT&T. Just when it seemed that the phone-company executive was leaning toward the second-best approach because he thought a collage would never be ready in time, Arnell promised a finished layout the next day. At 4 A.M., he shot hundreds of photos. Later that day, he printed them, and, at 4:55 that afternoon, presented the collage to AT&T. When the company decided to go with it, A/B wangled a contract from O&M to produce eighteen such ads for AT&T.

Still, the team is going through an identity crisis, though admittedly the S&H Green Stamps account will help to ease it. (A/B has also recently landed a new line of Sorbie hair-care products, and *Vanity Fair* magazine—for which the visually oriented agency has created an all-copy ad—bringing its billings to \$8-million.) “Everyone calls us a boutique,” complains Arnell, “but we’re serious marketers.” Adds Bickford, “It’s frustrating that people see what we’ve done for Donna Karan and focus only on the creativity, not on the clever marketing or financing, like getting the Wool Bureau to sponsor it.”

It may be A/B’s hip counterculture image more than its unconventional approach that’s hampering its growth. Within the last year, several prospective clients have interviewed the agency—and passed on it. *Town & Country* magazine took a look and walked. So did Perry Ellis America; Swatch; Steuben; Kobrand, a distributor of Armagnac; and Cluett Peabody, the clothing manufacturer.

Such rejection is pressuring A/B to mend its ways. “We’re learning about playing the game,” admits Arnell. “We’re actually taking people out to dinner. We’ve engaged accountants, lawyers, even a software program used by big guys in the industry, and we’ve now assigned people distinct functions without layering operations” (any of the shop’s thirteen staffers can still meddle in any aspect of a job).

“The world is getting closer to the kind of intuitive management we practice,” says Bickford. “And the industry is ready for a redefinition of what an ad agency is. Our success so far has proved that you don’t have to have advertising experience to be in advertising. If two guys who have studied architecture and were in publishing could turn this into a viable small agency with high-profile accounts literally overnight—with no one here coming out of the agency business—it says that there are people out there looking for an alternative to Madison Avenue.” ■

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Cityside/Debbie Galant

SHOWDOWN AT PENN SOUTH

Co-op at the Crossroads

WHAT IF YOU FOUND OUT THAT, SIMPLY BY paying an extra \$120 a month, you could increase the value of your co-op by, say, 1,500 percent? Chances are, you'd be pretty tempted. But what if first you had to persuade two thirds of your neighbors to go along with the deal—and a good number of them couldn't afford the \$120 a month? And what if, to many of them, "profit" is a dirty word? Then you would have something approaching the situation at Penn South, an apartment complex in Chelsea whose estimated 6,000 residents are now engaged in ideological and economic warfare.

With 2,820 apartments, Penn South is one of the largest publicly assisted housing cooperatives in New York City. Built in 1962 by the International Ladies' Garment Workers' Union for \$40 million, with help from the city, state, and federal governments, Penn South was envisioned as a "walk-to-work" paradise for people employed in the garment district. Its ten red-brick high rises flank the northern edge of Chelsea, covering the almost 21 acres bounded by 23rd and 29th Streets and Eighth and Ninth Avenues.

Although sponsored by the union, Penn South has never been restricted to garment workers. All moderate-income people can apply. Organized as a nonprofit cooperative, Penn South residents buy their apartments at rock-bottom prices—less than \$10,000 for a one-bedroom—and sell them back to the co-op without turning a profit. And a 25-year tax abatement from New York City has helped keep carrying charges low—about \$280 a month for a one-bedroom apartment. People don't willingly leave Penn South; they die. New tenants get in only after languishing on the waiting list for about ten years.

Now something unusual is happening at Penn South. Its residents—typically, elderly, retired garment workers with union or socialist backgrounds—are suddenly reading the real-estate pages of the *New York Times*. They are packing "town meetings" in the lobbies of their buildings and slipping leaflets under their neighbors' doors. For the 25-year tax abatement that has helped make

Penn South such a bargain is about to end. And in an October 26 referendum, the people of Penn South will have to choose between the ideals that brought them together and the temptations of the booming real-estate market around them.

City and state officials are watching the debate closely because they believe Penn South could set a precedent for

South nonprofit is nothing less than a moral imperative. Smith is fighting for the 25-year extension of tax abatement, which would keep Penn South nonprofit for at least that long. "We are among the last barriers to withstand gentrification," Smith says. "Under gentrification, the very poor and the minorities are being squeezed out. And the city will become, if this isn't stopped, a place for either the very, very wealthy or the very poor."

Critics sniff that the Penn South residents who want to go private are interested in "making a killing." Their greed, says Smith, "puts the robber barons to shame." In his eyes, they're betraying the high-minded unionism that underwrote the project and the city that helped give them a cheap place to live for almost 25 years. If Penn South goes private, Smith contends, only wealthy people will be able to move in. "A furrier, a teacher, a garment worker"—the kinds of people Penn South was intended for—"none of them could ever move in here."

Furthermore, Smith argues, going private would imperil about 75 percent of the current residents, who are elderly and living on fixed incomes. They could not afford to pay full taxes all at once, he warns, and could quickly be priced out.

As Smith knows, somebody would have to pay for all this altruism; the city would forgo about \$53 million in tax revenues if it extended Penn South's tax abatement for 25 years. If Smith can convince his neighbors that this is the way to go, he will then have to convince the Board of Estimate. He argues that tax abatement is a cheap way for the city to preserve moderate-income housing—it's money the city hasn't been getting anyway, and it will go a lot further this way than it would building new units.

Whether the Board of Estimate will agree is anybody's guess. Because of fiscal pressures and the competing needs of other municipal services, the city has indicated that it is as interested in boosting tax revenues as it is in maintaining moderate-income housing. Maybe more. One thing is for sure: Smith will need solid backing from his neighbors. As one city official puts it, "Giving away taxpayers' money to people who don't want



DAVID SMITH: Outside Penn South.

thousands of other subsidized apartments that will face the same choice.

Under current law, Penn South can automatically take ten years to phase in payment of full real-estate taxes. Or it can ask the city's Board of Estimate for a 25-year phase-in, which would increase carrying charges much more slowly. Either way, it would remain a nonprofit co-op until it pays full taxes.

But there is another choice: If two thirds of the residents agree, Penn South can "go private"—pay full real-estate taxes, break all ties with the city, and open itself to both the perils and profits of the high-stakes New York real-estate market. According to local realtors, the price of a one-bedroom apartment would likely soar from \$9,200 currently to between \$140,000 and \$175,000, while carrying charges would increase from \$280 to \$400.

To David Smith, the president of Penn South's board of directors, keeping Penn

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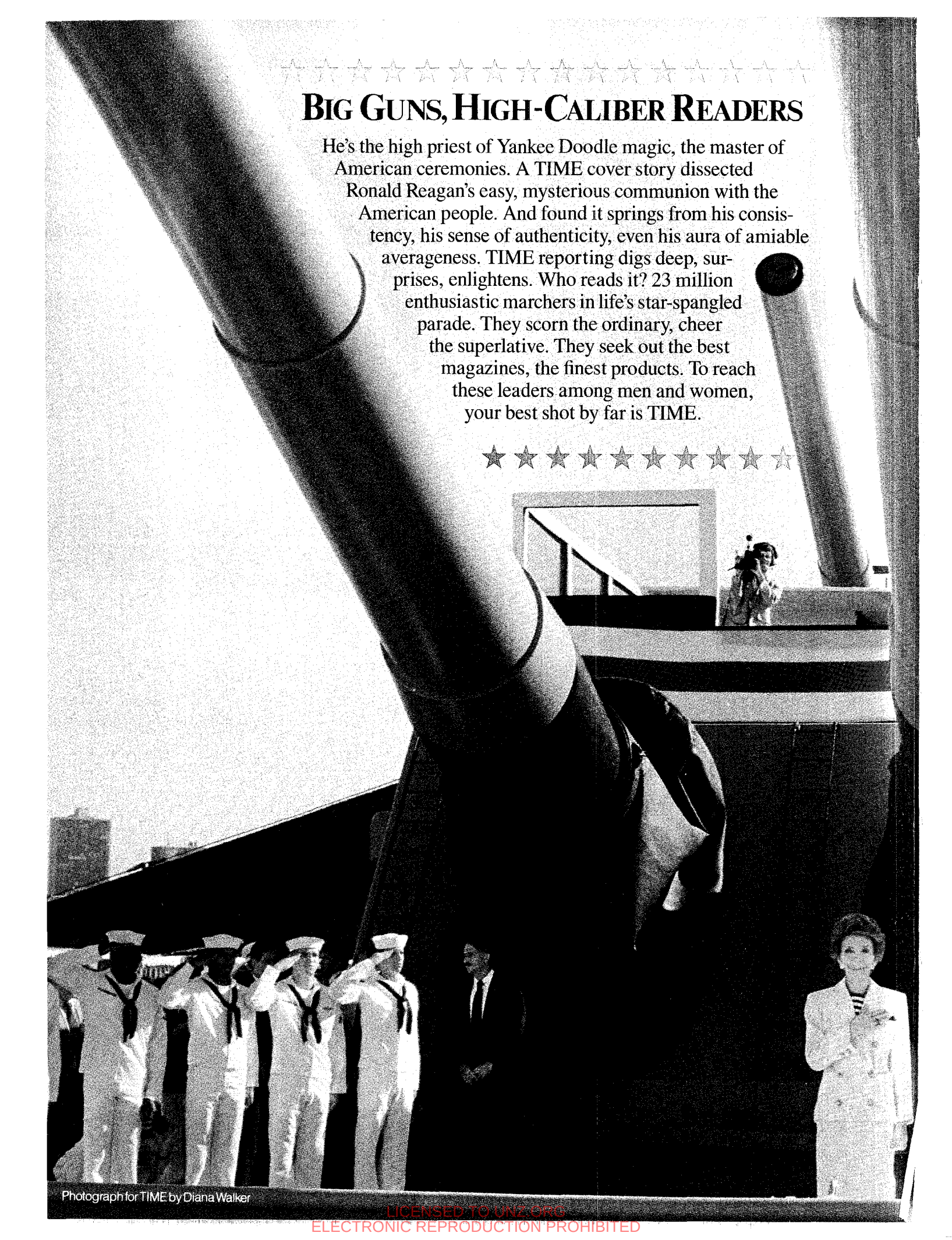
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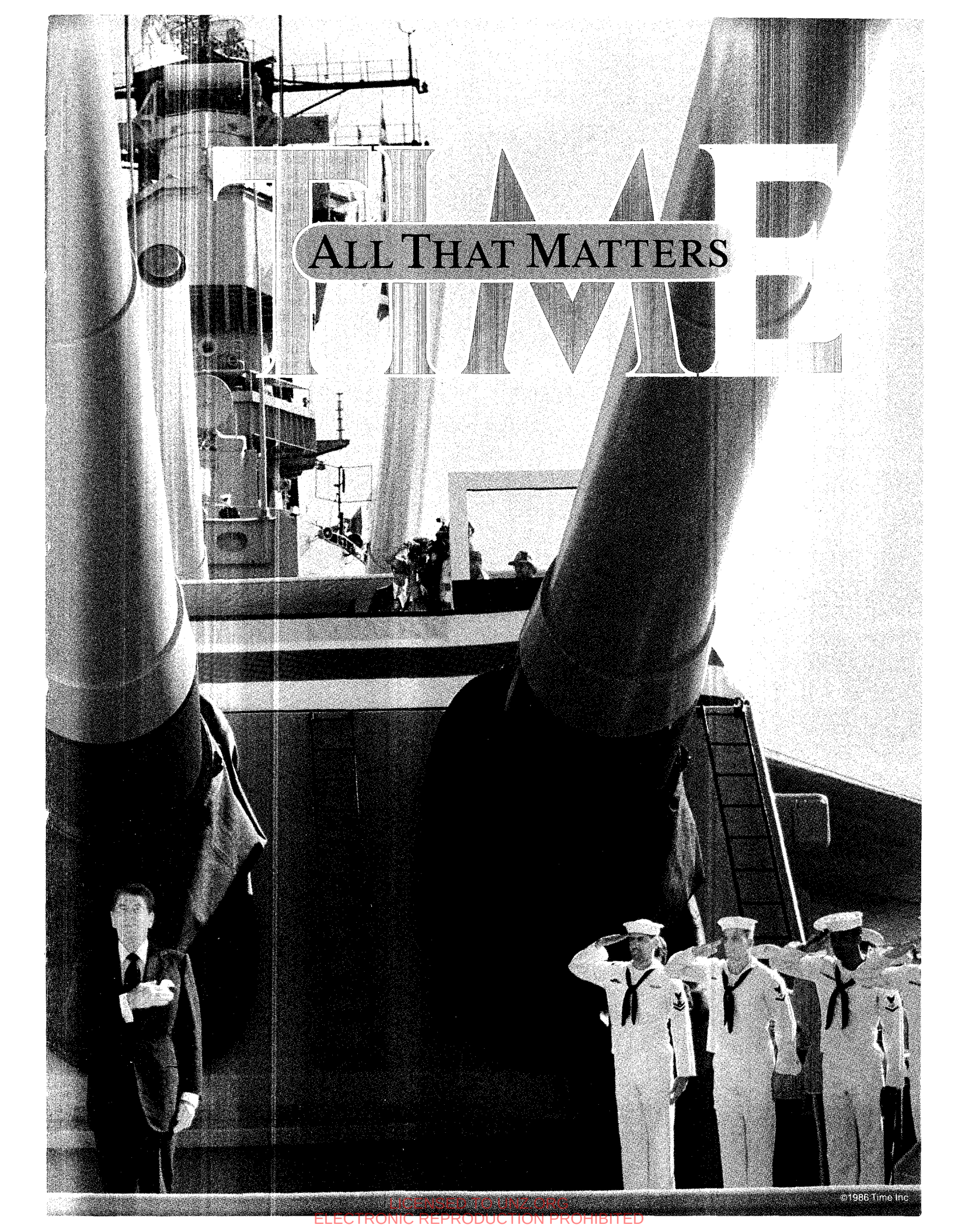


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it—that wouldn't make good press."

And there are plenty of people at Penn South who *don't* want the tax abatement. The lures of going private are too great to be ignored, and Smith's opponents have jelled into a sophisticated force—raising money, talking to experts, and running a full-fledged leaflet campaign.

They argue that Smith's moral tone is heavy-handed, and that going private is not necessarily selfish, or bad for anyone. Most, in fact, say they don't want to make a killing and leave Penn South. They simply would like to see more cash flowing into their apartment complex; they believe an influx of people with higher incomes could provide the capital to make important structural repairs.

Even without selling their apartments, they say, there are plenty of other benefits Penn South residents could derive from going private: Their children could inherit much larger estates, and they could borrow against their increased equity. Finally, they believe Smith is asking them to pay too high a price for *his* idealism. If he is willing to forgo the estimated \$350,000 his three-bedroom apartment is worth, fine. But why should *they* be forced to do the same thing?

Newton Greenberg, one of the most vocal proponents of going private, argues that there is nothing wrong in taking a sudden windfall—that, in fact, it's totally American—especially if you're willing to pay full taxes and give part of your profits back to society. "I'm a capitalist," he says. "I don't think there's anything wrong with lucking out."

Greenberg says he shares many of Smith's goals but thinks that enlightened capitalism is a better way to achieve them. Greenberg suggests that Penn South could go private and institute a large "flip tax," which would give the cooperative a certain percentage of the sale price every time an apartment is sold. With this money, he says, Penn South could afford to subsidize its poor and elderly without preventing others from turning a profit—and without taking an enormous handout from the city.

Cindy Freidmutter, an assistant attorney general for the state, says there are "well over 100,000" subsidized apartments in New York State that are similar to Penn South and that could be affected by its decision. She is concerned because elderly residents of Penn South—unlike residents of rental buildings that are converted into cooperatives—have no legal protections against eviction if they cannot afford increased carrying charges.

Ruth Lerner, an assistant commissioner of New York City's Department of Housing Preservation and Development, says that Penn South is important not only because of its size but because its union background has made it the ideological leader of the nonprofit-coopera-

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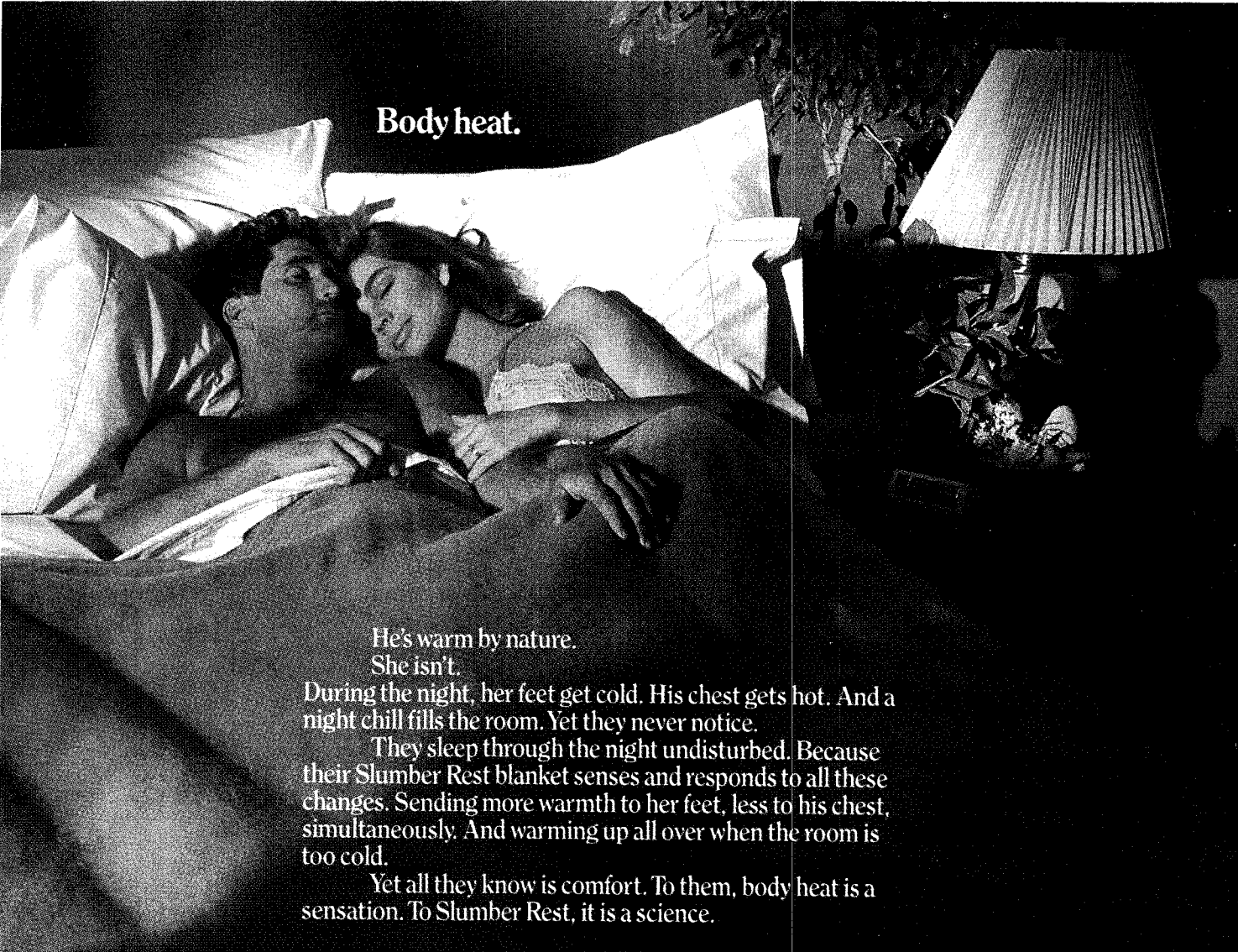
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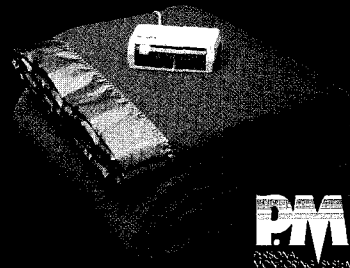
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tive movement in New York. Therefore, it is something of an acid test for all the city's publicly assisted moderate-income housing projects, including more than 78,000 co-op apartments. If Penn South goes private, Lerner believes, less idealistic housing projects will certainly follow suit—and the city's supply of affordable housing could rapidly evaporate. She points out, however, that it would be foolish to underestimate the powers of David Smith, who by all accounts has led Penn South with something of an iron hand for almost fourteen years. "Everything he has ever wanted," Lerner says, "he has gotten."

Viewed as a saint by some and a demagogue by others, Smith is a three-time marathon runner who is 67 and looks 10 years younger. When he's not taking care of things at Penn South, he works as a consultant in the pension business. His mandate appears to stem from the power of his convictions as well as an ability to talk circles around most of his opponents. Why is David Smith so powerful? "Because he's right," says Lerner, adding with a chuckle, "Right makes might, sometimes."

During New York's financial crisis, for example, when the city was practically begging people to pay their real-estate taxes early in exchange for an 8 percent prepayment discount, Smith convinced Penn South to pay its taxes early and forgo the discount. And many of Penn South's residents had to borrow money to help the city out.

On this issue, among Penn South's silent majority—the elderly—opinion is divided. Norman Wachsler, an 89-year-old retired garment worker, lovingly recalls the days when he and his wife, who died in July, would walk down to Penn South after work and watch the buildings under construction. "I want to live my remaining years in peace," he says. "Money doesn't count by me." An immigrant from Budapest, Wachsler is a cradle-to-grave unionist who epitomizes the social spirit of Penn South. "I don't want to make a profit, selling my apartment for \$140,000. I don't want to be a speculator," he says. "This wasn't built for speculators. This was built for idealists."

But down the hall, Wachsler's elderly neighbors Joel and Chaika Daniels, both retired social workers who also have lived at Penn South since the beginning, favor going private. Although they are childless and plan to live there until they die, the Danielses would like to see the value of their apartment increase so they can leave a nice estate to Joel's niece, a Holocaust survivor who lives in Israel. Chaika Daniels, who calls herself a "Zionist socialist," confesses putting her own interests first. "I'm glad that I'm here, that's all," she sighs. "I'm very selfish now. I'm very self-centered."



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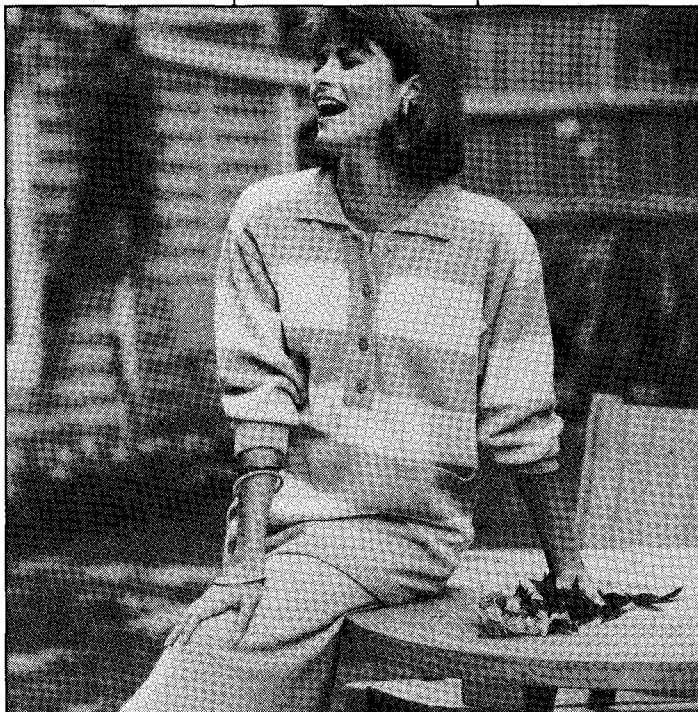
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THE STAR WARS PERPLEX

Recovering From Reykjavik

STEADFAST OR STUBBORN? THE DEBATE rages as Washington's spin controllers, recovered now from the Reykjavik blues, go about their craft. But the short-term verdict is in: The mini-summit in Iceland was a public-relations coup for Mikhail Gorbachev.

The bottom line is no agreements, no plans for a future summit, no progress on human rights or regional tensions, no "impulse" imparted to the lower-level arms-control negotiators except a promise to keep talking. All of these negatives leave the Soviets well placed to continue their effort to turn American and European opinion against Ronald Reagan and especially the Strategic Defense Initiative, or Star Wars. (Recall Henry Kissinger's observation, a year and a half before Iceland, that the Europeans "'support' [Star Wars] research... as a platform from which to oppose [its] deployment.")

To outward appearances—and too often it is perceptions that count as the world's attention span diminishes—Reagan squandered the chance to rid the planet of nuclear weapons. Listen to a sampling of the first domestic media reaction, so at variance with the early polls showing that the public supports the president.

Reagan "turned down the very type of arms limitations that American officials have been seeking for 15 years," said *Newsday*. "And he said he did so to protect a Star Wars 'insurance policy' that exists only in theory.... The president is wrong." "What appears to have happened in Iceland," said the *New York Times*, "is this: Mr. Reagan had the chance to eliminate Soviet and U.S. medium-range nuclear weapons in Europe, to work toward a test ban on his terms, to halve nuclear arsenals in five years and to agree on huge reductions later. He said no." STAR WARS SINKS THE SUMMIT, summed up *Time* in its cover line.

Lost in this rush to judgment are some essential facts. Reagan's military buildup, his commitment to Star Wars, and his overall tough-guy posture are directly responsible for the Soviets' agreeing to bargain in the first place. And even though he was unsuccessful, the president's willingness to discuss the *elimination* of ballistic missiles—not merely their control—has altered the American political agenda.

Most important, it should be clear even to the allies that Gorbachev's "win"

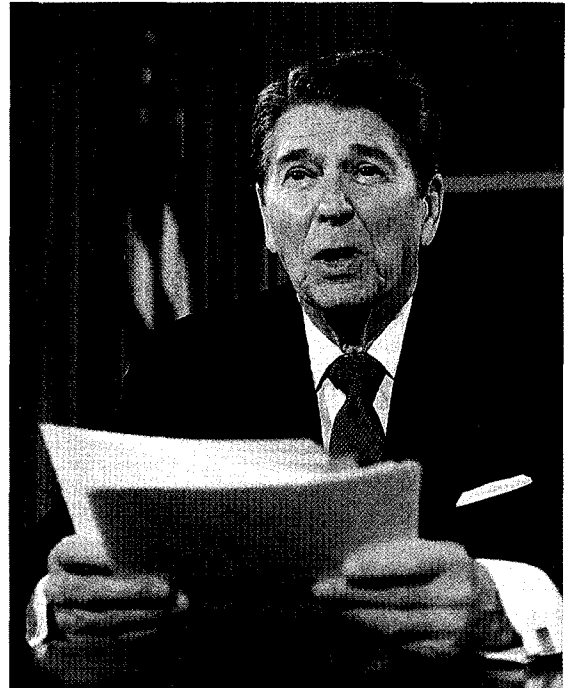
is only provisional. Before Reykjavik, the Soviets had finally come around to the American position that the Euromissile question could be settled without having to conclude an umbrella agreement covering *all* nuclear weapons. *That* victory—for Reagan—has been shelved, at least temporarily, because of Moscow's insistence that a grand compromise be fashioned *before any* treaty be drawn. If he sticks to this linkage, Gorbachev will lose the P.R. advantage he has gained by portraying Reagan as lacking the "will" to conclude a deal in Iceland. Since Gorbachev isn't dumb, the Euromissile matter may be settled after all, probably sooner rather than later and almost certainly on terms far more favorable than anyone predicted before Reykjavik.

And when that happens, as even some liberal critics conceded last week, Ronald Reagan will deserve the credit.

Nevertheless, the president was snookered in Iceland, with the worst possible result. The focus shifted to Star Wars—where it will remain for some time.

In any negotiation, both sides have things to give, and each tries to frame the discussion so that it's the other's "givables" that are on the table. In a clever pre-Reykjavik disinformation campaign, the Soviets feigned an eagerness to talk about pulling Russian troops out of Afghanistan and permitting Soviet Jews to emigrate. In retrospect, it seems clear that they never wanted to discuss anything *but* arms control, because they knew that such a discussion would inevitably come down to Star Wars, a sure win no matter what the outcome. If they could have Reagan give it up, fine. If not, they could use his intransigence against him.

The same possibility existed at the first Reagan-Gorbachev summit, in Geneva last year. A worried American official privy to the advance agenda said of the Russians at that time, "They would never allow a Sakharov summit. They would never allow an Afghanistan summit. But we have allowed them to have an SDI summit. The president has to capture the agenda public-affairs-wise, and it won't



ON THE DEFENSIVE: Fighting the disappointment.

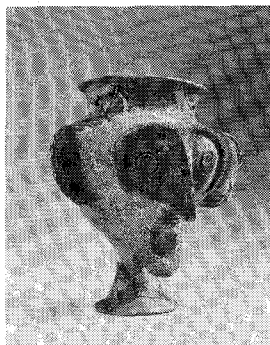
be easy." It turned out to be fairly simple at Geneva, though—and impossible at Reykjavik.

Why are the Soviets so fearful of Star Wars, and should Reagan cash it in?

Even if the Soviets were certain that Star Wars wouldn't work in the end, they would want to scuttle the attempt. As long as SDI remains on the drawing boards, Moscow will be forced to spend precious rubles to build up its offensive forces against the potential of an American *defensive* breakthrough. Gorbachev's first priority is to rebuild the Soviet economy. The last thing he wants to spend more money on is the Russian military.

Until the matter of its workability is settled, the Soviets will be paranoid about Star Wars. The fact is they don't trust us any more than we trust them. The president tells them not to worry. He says America will share its Star Wars shield so that Russia will be secure, too. Would the United States rely on such a promise if it were coming from Moscow? Of course not—and this is the crux. As long as there is so little trust between the superpowers, and as long as some third party could threaten an otherwise nuclear-arms-free world, the goal of zero nuclear weapons in America and in the Soviet Union will never be realized. Who could be certain the other guy wasn't squirreling away some warheads for fu-

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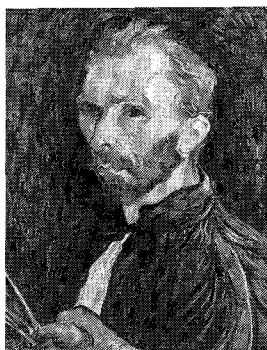
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ture use? So Star Wars in itself is neither a deal-breaker nor a deal-maker.

Correctly, the Soviets find support for their mistrust in SDI's own rationale. They fear its *first-strike* potential because they know that even if it is truly a *defensive* system, it can work to its potential only if the Soviet missile force is severely restricted. They believe, therefore, that America would be tempted to launch a first strike to accomplish this objective. Then and only then, they say, would the surviving Russian missiles be truly vulnerable to a Star Wars shield.

Now assume, says Sam Nunn, the Georgia Democrat who is the Senate's leading defense expert, that the zero option could somehow become reality. Ever since the first bomb, says Nunn, "we've depended on nuclear deterrence to make up for conventional deficiencies. And the Soviets are way ahead in conventional forces. If only conventional forces would remain, the resulting imbalance might leave the world a riskier place. We haven't thought this through."

When *he* thinks it through, Nunn concludes that Gorbachev doesn't really fear the Star Wars shield at all, but the technology developed in its name. "If they wanted to," says Nunn, "the Soviets could smuggle suitcase bombs into the United States as easily as [the drug merchants] bring in marijuana. Star Wars couldn't defeat that. But think about SDI's technological spinoffs, the ones that could be used against Russia's conventional forces, and especially its tanks, which they have far more of than we do. It would be as exciting to come up with a technological breakthrough against Soviet tanks as against missiles."

And this is exactly what some of the Star Wars research is already aimed at. At San Diego's Maxwell Laboratories, scientists using Star Wars money are hard at work on an electromagnetic rail gun, an artillery weapon capable of piercing the most heavily armored tanks; it can accelerate objects to speeds comparable to those of meteors. Such "hypervelocity weapons," says the *Times*, could foster "changes in land combat as radical as those wrought by the introduction of gunpowder in the Middle Ages."

It's this kind of advance that gives the Soviets fits, and explains why they're so intent on killing a "theory."

Since Reagan announced Star Wars in 1983, Congress has regularly slashed its appropriations. Now, with Gorbachev waiting for Congress to do his work for him by killing the program altogether, it is wise to remember how we got here. Before Star Wars, only the most irrelevant arms-control progress was possible. All that has changed since SDI was unveiled. And only a "madman"—to borrow Mikhail Gorbachev's word—would fold such a card precipitately.

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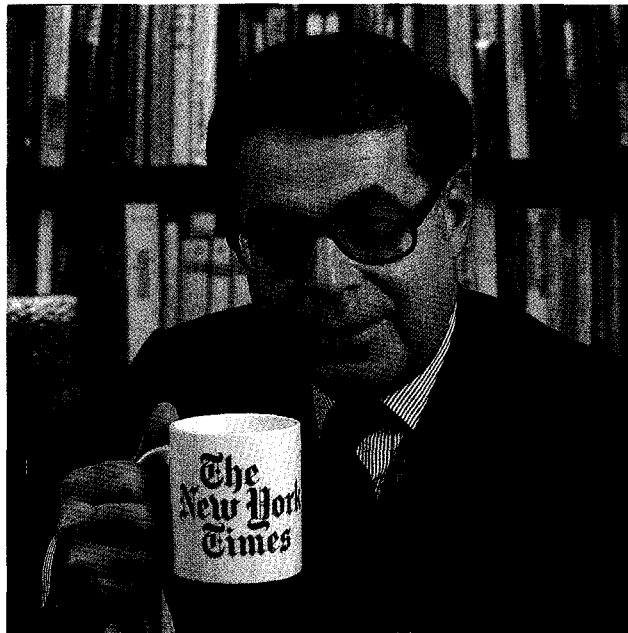
THE NEW YORK *Times* MAN DIDN'T HESITATE a beat. Asked how the paper of Max Frankel will differ from the one run by A. M. Rosenthal, the *Times* man replied, "Abe was the iron fist in the iron glove. Max is the iron fist in the velvet glove."

Too harsh a judgment, perhaps. The Rosenthal years, which come to an end officially on November 1, when Frankel assumes Rosenthal's post as executive editor, have been the best of times and the worst of times at the newspaper of record. During Rosenthal's reign, a good paper became even better, and today it may actually live up to Frankel's own extravagant description of it in the memo he issued to the *Times* staff after the succession was announced. "It is a joy and a privilege," Frankel wrote, "to lead this magnificent news staff in the production of the greatest newspaper on earth." The paper also became, during the Rosenthal years, one of the most valuable of media properties, a money machine selling over a million copies daily and regularly bringing in profits of more than \$110 million a year to the parent New York Times Company.

But the third-floor newsroom also became a vast, impersonal, and often discordant organization, a "misery machine," in the mordant phrase of one insider. The new daily sections ("Sports Monday," "Science Times," "Business Day," et al.), the special magazine supplements, and the revamped pages demanded more staff and new layers of editors. The number of *Times* news employees has risen from roughly 600 to 850 in the past ten years. The same relentless, driving, passionate personality that made Rosenthal such a great editor of the paper (the iron fist) also made him an abrasive and feared overseer of people (the iron glove). "There's been turmoil and change around here for as long as I remember," says a 22-year *Times* veteran. "But nothing like in recent years. New people came in, sat down, and disappeared behind their computers. You never got to know them. Others, whom you *did* know, incurred the wrath of the editor and disappeared—period." This veteran editor, like several other *Times* peo-

ple interviewed for this article, asked not to be identified by name—the memory of the *desaparecidos* still lingers.

The paper's leadership often resembles the Kremlin's: Every word and deed must be carefully analyzed by outsiders. The phrase that jumped out of Frankel's memo was not the one about the paper's greatness, but the new editor's pointed exhortation to his staff to have "good fun." Some *Times* people took this as an unsubtle reference to the *Times* of the troubles. "It was an attempt to lighten the atmosphere," says a *Times* editor, reporting on a consensus of sorts in the



VELVET GLOVE: Rapid change is not Frankel's way.

newsroom. But one loyalist of the passing regime argued that Frankel was talking about lightening the paper's contents, and thus in advance disclaiming his own reputation as an overly serious "intellectual" journalist. (Frankel declined, graciously, to be interviewed.)

No *Times*ologist, however, should expect that the Frankel era will be sharply different from the Rosenthal years. That isn't the *Times*'s way. There will be managerial, personnel, and even ideological adjustments in the paper's course. But this will be no pleasure cruise. The *Times*'s editorial direction will be the same, set by the circumstances of the new appointment, the position and image of the paper, and Frankel's own style.

The *Times*, after all, belongs to Arthur Ochs "Punch" Sulzberger, its 60-year-old publisher and the fourth member of the

Adolph S. Ochs family to be in charge. Sulzberger has been running the paper since 1963, shakily at first but now—as his friend Dick Clurman says—"with a royal touch." Sulzberger picked Rosenthal for the top editorial job in 1969. At least a year ago, he determined that the *Times* retirement rule for editors would apply no less strictly to Rosenthal (who turns 65 in May); finally, he selected Frankel as his replacement.

Because the *Times* is so important in the world of public affairs, outsiders have speculated for years about this succession. The name of Eugene Roberts, editor of the *Philadelphia Inquirer* and a former *Times* man, was put forward, as were the names of such princes of the *Times* as Warren Hoge, 45, John Lee, 56, Craig Whitney, 43, and Bill Kovach, 54. But savvy analysts always thought it would be Frankel, 56. He guarantees the order—the continuum—of the *Times*. As a writer who worked for both Frankel and Rosenthal says, "Despite their age differences, Abe and Max share the same view of the place of the *Times* in the general scheme of things."

The new editor also shares a startlingly similar cultural outlook with his predecessor. Like Rosenthal, Frankel is the child of immigrant Jews. Like Rosenthal, Frankel attended New York City schools, although his college, Columbia, was one rung up the social ladder from

Rosenthal's City College of New York. Much like Rosenthal, Frankel labored past the necessary "stations of the Cross" on his way to the executive ranks of *Times* editors. He was the paper's campus stringer at Columbia in the early 1950s; he was a reporter in Eastern Europe, and he was the Washington-bureau chief during the first Nixon administration. He won a Pulitzer in 1973 for his coverage of Nixon's trip to China, became the paper's Sunday editor, and, for the past ten years, has been editor of the *Times*'s editorial pages.

All along, Frankel impressed both *Times* people and competitors with his journalistic skills. The Washington author Joseph Goulden, who is finishing a book for Simon and Schuster entitled *A. M. Rosenthal and His Times*, declares flatly, "Max Frankel was the best corre-

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spondent the *Times* had here since James Reston held the job." Frankel's reporting from China still makes compelling reading. In "Reporter's Notebook" for February 21, 1972, Frankel wrote, "The first 12 hours of the American invasion of Peking suggests that decent communications between two estranged peoples is not going to be assured simply by costly satellites in the sky, mobile color television crews around the town and the presence—difficult as it was to achieve for so many years—of four dozen news correspondents."

As editor of the editorial page, Frankel held the *Times* to liberal, though non-knee-jerk, political positions: In recent times, the page has opposed the Strategic Defense Initiative and the Rehnquist nomination; it gradually came out for divestment and sanctions against South Africa, and was hard on both Gorbachev and Reagan about arms control. In his staff memo, Frankel took note of the strict line the *Times* has always said separates the editorial page from the news columns: "From this moment on . . . I have no editorial opinions." In the recent Rosenthal years, however, many readers thought they saw a rightward tilt in the *Times*'s news pages, as well as in its coverage of cultural events. A friend of both the old and new *Times* editors says, "Abe has all but acknowledged he moved the *Times* to the right of center, and Max just as surely will move it back."

Frankel is in a good position to make such changes. The deliberateness of Sulzberger's selection process, Frankel's age, and the publisher's continued patronage all assure the new editor an eight- or nine-year run at the top—certainly not the span of a transitional figure. The one truly temporary power in the *Times*'s new lineup is Arthur Gelb, who becomes managing editor. Gelb is less than three years from retirement. He is also considered the last of "Abe's Crowd" at the top of the masthead.

In fact, though, one more of Abe's Crowd remains, at least nominally—Abe Rosenthal. He gets both the title of associate editor and a twice-weekly space on the op-ed page as a columnist at large. Rosenthal is also working on his memoirs, for which he received an estimated \$200,000 advance from Times Books. "Readers who still think of the Rosenthal *Times* as gray and 'objective' are going to be startled by the emotionalism of the Rosenthal writings," Joseph Goulden predicts.

All of that is a sideshow now, and the paper is beginning to feel the impact of the Frankel era. The princes among the 40- and 50-year-olds must now work to win their standing all over again as members of Max's Crowd. Frankel, through Sulzberger, has already selected Jack Rosenthal, 51, as the new editor of the editorial page and Leslie Gelb, 49, as the

page's deputy editor. This last appointment requires considerable analysis by *Times*ologists, both because it was a late addition to the executive changes and because Gelb had to overcome the "handicap" of having worked outside the *Times*, albeit for a time in his country's service at the Carter State Department. Someone who has not been a lifelong keeper of the *Times* flame and yet moves up toward the top must be considered a valuable talent indeed. The *Times* helpfully explained in its official announcement that neither the two Rosenthals nor the two Gelbs are related.

Max Frankel is a proud and energetic journalist, as devoted to his life's vocation at the *Times* as Abe Rosenthal has been. Though Frankel may have just as fierce a desire to impose his vision on the paper, he may find that he must first serve as a consolidator. "This place has become so big and complex that it goes for years on its own crazy momentum with no one in charge," claims an editor who has just endured the extended and painful remake of the "Metropolitan" section. Then, too, rapid change is not the *Times*'s way, nor the way of the new editor. Frankel, associates say, fretted over layout changes and type fonts on the editorial pages before eventually making his modest changes. Some competitors wonder if he is actually at his best as a writer-thinker rather than as an editor-administrator.

There remains one other personality who can be expected to have a major role in shaping the paper over the next several years: 35-year-old Arthur Ochs Sulzberger Jr., who is related to the other Sulzberger. "Pinch" has been working in various *Times* departments—he's now in operations—as part of a one-person executive-training program with a guaranteed successful outcome. As a longtime friend of the elder Sulzberger says, "They prize order, planning, and family." An orderly, planned family succession would move Punch Sulzberger—as his retirement approaches—to the full-time chairmanship of the New York Times Company, a public corporation (regional dailies, radio and TV stations, a cable system, and magazines, in addition to the family paper) with annual revenues of well over \$1 billion. At the same time, Pinch Sulzberger would become the next *Times* publisher.

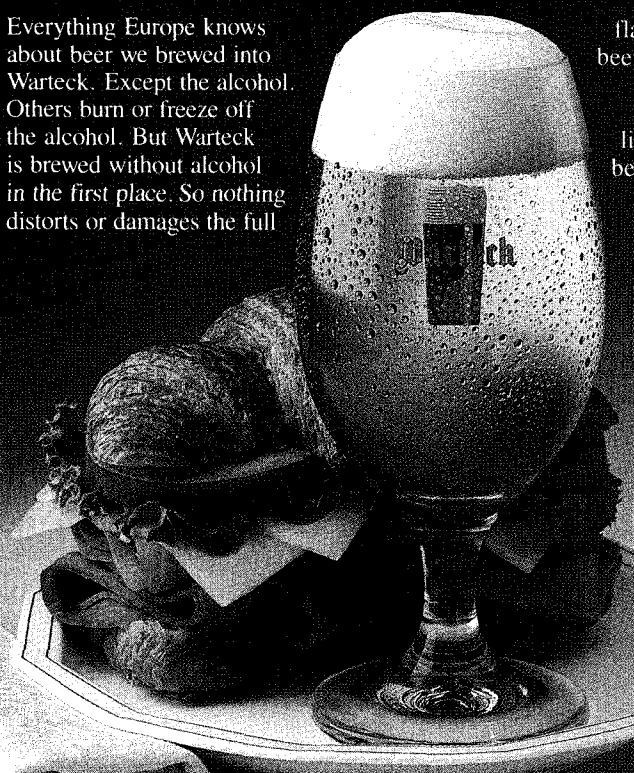
It is a succession that Max Frankel can appreciate. In one of his dispatches from the 1972 Nixon trip, Frankel wrote of Chinese premier Chou En-lai's complaints about the elderly cadre in his government. They had waged civil war and revolution for so long, Chou explained, that they came to power too late in life. According to Frankel's report, Chou felt China needed younger leaders. Now it's time at the *Times*.

Warteck

Only the taste is intoxicating.

Everything Europe knows about beer we brewed into Warteck. Except the alcohol. Others burn or freeze off the alcohol. But Warteck is brewed without alcohol in the first place. So nothing distorts or damages the full

flavor of a great European beer.* And Warteck contains only natural ingredients with fewer calories than light beer. So you get full beer body without weight. Altogether, a most stimulating experience.



*Rated #1 in its category. Warteck is imported by Omni Industries of Greenwich, CT from one of Europe's oldest and finest Swiss breweries.

Isn't it time you got an Oscar?

WAGNER

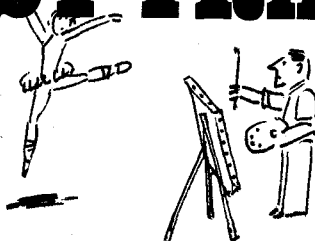
NATURAL GOLDEN ISLAND FOX, ORIGIN: NORWAY

WAGNER FURS, 150 WEST 30TH STREET

Oscar's award-winning designs created exclusively for Wagner Fur and the man who makes them wonderful. Ken Wagner.

WRITE FOR STORE INFORMATION

FAST TRACK



SKY WATCH

High Anxiety

I NEVER DO WINDOWS AT home," says Fundador Saldana, 38, just before he drops over the side of the AT&T Building on a window-washing platform that hangs from four quarter-inch cables.

Taking squeegee to glass



Moret: On top of the job.

isn't easy at the AT&T Building, because the standard window-washing rig can't cope with the building's Chippendale top. In fact, New York's new generation of postmodern skyscrapers has launched a bull market in postmodern window-washing machines.

The AT&T's \$250,000 contraption is custom-made by a West German company called Mannesmann. What looks like a small crane cab travels on tracks that run around the edge of the roof; articulated arms and steel cables connect the cab to a washing platform that carries the men over the building's pink-granite pediment and down to their workstation 36 stories above 55th Street, where they will start to clean the AT&T Building's 2,976 windows.

"It's very exciting to look down," says Saldana's partner, Jose Moret, 31. "You

feel free out there."

Once the men reach the glass, the AT&T is like any other building. "You get the

brush, put it in the water, wet the window, and dry it with a squeegee," says Saldana, who has been doing just that for sixteen years.

It takes Saldana and Moret sixteen days to bathe the building. Work stops when wind speed exceeds 25 miles

per hour. The two perform AT&T ablutions four times a year, and make \$12 an hour. "It should be more, with the risks we take," says Moret. Then he and his partner shove off through the building's oculus and go to work. **LOUISE KRAMER**

BRIEF LIVES

CRAFTY FELLOW

PAUL SMITH KNEELS NEXT TO A TWELVE-foot-long canoe in the new American Craft Museum, on West 53rd Street. His fingers move from the canoe's smooth rim to the translucent Dacron stretched across its frame. "Less than fifteen pounds," murmurs Smith, the museum director. "Handmade. Beautiful." Then he watches workers rub the railing of a spiral staircase that will wrap around the canoe as it floats, suspended from the ceiling by nylon cords.

Canoe and staircase show just how well the museum and its contents have been matched. Smith, 55, spent a year traveling the country

condo," he says. "The wave of the future."

The museum's \$3-million interior will be unveiled October 26, but at the moment, the place looks like Xanadu at the end of *Citizen Kane*. Crates surround odd objects draped in plastic: a pastel-colored Empire State Building chest of drawers; a table carved to look like two men doing backbends, fingertips stretched to the floor.

Craft, says Smith, is an "activity rooted in something that's not just 'art.'" Once a craftsman himself, he had two bowls in the museum's first show, in 1956. He was hired the next year to organize educational

programs and became director in 1963.

"Craftsmen have made a decision in their lifestyle," he says. "They are happy people."

Right now, Smith is a harried person—his museum isn't quite ready. He runs up and down stairs. He assures someone that things will look better tomorrow. He tells a worker to remove tools from a display case, and another to clean up. A drill screeches, Madonna



"People say we have no craftsmen."

to find the 300 objects that make up the show; the museum's trustees had already engineered a deal for new space to house them. In 1982, they traded a brownstone, along with its air rights, for 18,000 square feet of condominium space in a new CBS building, across the street from the Museum of Modern Art. "This is the first museum-as-

sings, a guard stands next to two worried-looking clay heads.

Smith finds the time to show off a cabinet. "Open this," he instructs; the doors float open. "Feel this edge"; it's smooth as satin. "And people say we no longer have craftsmen today," he says, brushing sawdust from his knees. **BEVERLY DONOFRIO**

CHOW

GANGES GRAZING



Malhotra and Jaffrey: Home cooking.

THE NEWEST RESTAURANT IN uptown's Little Italy (58th Street between Second and Third) is an Indian one.

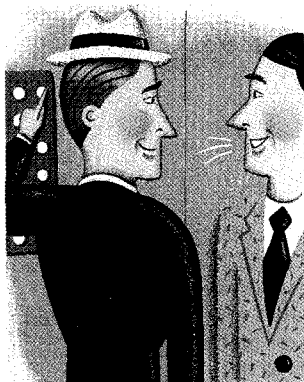
What's different about Dawat (210 East 58th Street) are the homey, humble dishes new to this city—crunchy Bombay street fare (fried, spiced noodles and crisps). And not all of it burns: Potatoes with ginger and tomatoes are what Indians eat in the morning after a dip in the Ganges. Chick-peas simmered in a pomegranate sauce come from Indian market stalls.

OVERHEARD

IN A BLACK ROCK ELEVATOR, one middle manager at shook-up CBS to another:

"Did you hear—they let Daniloff go."

"Really? What department was he in?"



The mind behind the menu is Madhur Jaffrey, the Delhi-born cookbook writer and film star (her most recent movie is *The Assam Garden*, with Deborah Kerr). Jaffrey, who'll supervise Dawat's kitchen for three months, says that most Indian places here serve court food, not home-style dishes. (In 1947, when India won independence and fine public dining got its start, restaurateurs assumed no one would pay for home cooking. Tandoori meats, the other half of every Indian restaurant menu, were discovered soon after, when Hindu refugees in Delhi started roasting them in clay ovens.)

But the real treasures of Indian cooking, says Jaffrey, are hidden in the homes of both the rich and the poor. "New Yorkers don't know you can eat Indian lamb with the bones in," she says. "My stew of baby goat is something you eat with the fingers. This is a very adventurous place."

For the unadventurous, Dawat does have all the Indian staples. And, this being New York, Dawat's owners are affiliated with other Indian restaurants—Akbar, Tandoor, Mughlai.

When Jaffrey leaves, Lata Malhotra (a home cook and the wife of co-owner Sushil Malhotra) will oversee the kitchen, and cooking will be done by Chandramani Bhatt, once the chef at Akbar and Sitar. Although Bhatt has had city-restaurant experience both here and in Bombay, he's from the hills. But his hills are the Himalayas.

BARBARA COSTIKYAN

SOUNDS

BLUES BROTHER

TERRY DUNNE SUBLET A friend's apartment in 1977, and New Yorkers who love the blues can be glad for that.

In the apartment were hundreds of rare blues records. When Dunne, an Irishman who had just opened a bar called Tramps, heard albums by Big Jay McNeely and Otis Rush, he decided to track them down and bring them to his place, at 125 East 15th Street.

Tramps is ten years old now, and next week Dunne launches a two-month-long party to celebrate. And he's bringing back McNeely, Rush, pianist Charles Brown, and many others. These days,

Covay, Wilson Pickett, and Solomon Burke. He brought Big Joe Turner from Kansas City, and Lil' Queenie from New Orleans. And for many gifted, unappreciated players, he provided lodging, backup bands, a warm spot at the bar.

Along the way, he has made room for local bands, and a home for singer David Johansen's lounge-lizard character, Buster Poindexter. And Tramps thrives at a time when high costs have killed many larger clubs—Irving Plaza, Danceteria, the World.

"I opened this place on a shoestring," says Dunne, 46, who moved here in 1968 and worked as a singer before



Dunne with Otis Rush on another great night.

he knows where to find them. That wasn't always the case.

When Dunne first caught up with blues shouter Nappy Brown, in 1978, Brown was running a hog farm and church in North Carolina. Dunne made him a regular. He did the same for Rush, the moody, elusive Chicagoan considered the best modern blues guitarist. McNeely, a saxophonist who likes to play his horn on top of the bar and in the street, was working for a Los Angeles post office in 1984; Dunne brought him here for his first visit in twenty years. He reunited soul singers Don

opening Tramps. He remembers "the great nights": The night Lightnin' Hopkins met Big Joe Turner in the back room. "They hugged and had a drink," says Dunne. "Mountain meetin' mountain." The night critic Robert Palmer sat in with McNeely. The night Poindexter was carried into Tramps in a coffin, dressed as Moms Mabley. "That night, I sang Sinatra," says Dunne. "Got a good reception too."

He'll get one for as long as he brings back the masters. "My lease runs for another nine years," he says with a smile.

ERIC POOLEY

ON LOCATION

COIN-OP ART



Costa finds beauty in an unlikely place.

ON A GRAY FRIDAY, THE Playland arcade in Times Square is roaring as New Yorkers kill aliens, play pinball, and loiter with dubious intent. A man with a bow tie and a befuddled air is standing on a stool in the Auto-Photo Systems coin-operated photo booth. He asks an attractive woman in a white leather mini-dress to join him.

"Get up on the stool and crouch," Herman Costa is saying to the woman, whose name is Chee Chee. "Pull your knee up to your chin." Then Costa, a photographer who uses the booth as his studio, begins feeding quarters into the machine.

When two shots have been taken, Chee Chee, a Ford model, leaves the booth. Costa smiles. And for the next two hours, Chee Chee jumps in and out of the booth at his command, sometimes pressing her face into the camera's lens, other times giving the machine a touch of ankle and attitude. The results will appear as an ad in *Interview* magazine.

For fifteen years, Costa has been spending afternoons in photo booths like this one, pumping quarters and creating photo collages—four-shot booth strips mounted in geometric, sometimes kaleidoscopic, patterns. "I started in the early seventies," says Costa,

"when everyone was growing their hair or shaving their heads. The shots became my record of that time."

Costa's photo-booth art, on view this month at the Civilisation gallery at 78 Second Avenue, has become surprisingly sophisticated. He times his models' movements to the flashes of the machine, capturing precise segments of body for Hockney-like head-to-toe portraits that have the distortions of a fun-house mirror. He finds art in a most unlikely place.

Photo booths can still be found around town, and each produces a slightly different look. "They make excellent photos," says Costa. "Fine-grained and beautiful." The machines make no negatives, so each piece is perishable. And Costa's art is also threatened by the loss of the booths. The Times Square redevelopment, for example, will put an end to his days at Playland. DANIEL SHAW

PRICES

HERE'S WHAT IT COSTS TO entertain these days:

☐ Case of Bollinger Brut champagne at Sherry-Lehmann (679 Madison Avenue), \$191.40.

☐ Crab-apple and pepperberry branches, roses, and lilies, at Madderlake (25 East 73rd), \$100.

A GRAVE BUNCH OF PEOPLE

MARJORIE JOHNSON pulls another vine off the grave and finds something. "Look what's buried here!" she calls to Janis Kiernan, who drops her shovel and comes to see: It's a windshield wiper from a car abandoned decades ago in the Staten Island Cemetery and buried there now, among hundreds of graves lying beneath the weeds, mattresses, cans, and smashed tombstones.

For Johnson, and the other Friends of Abandoned Cemeteries of Staten Island (FACSI), visiting gravesites while armed with rakes is no criminal act. The two dozen working members want to preserve the tombstones—documents etched in stone. They were drawn to the job, they say, by an interest in history, gardening, beautification.

"My friends think it's weird," admits Johnson.

FACSI began adopting graveyards four years ago on Halloween; today, it cares for nine of them. Members are working on the three-acre Staten Island Cemetery

(which opened in 1847 and stopped being used in the 1920s), and two adjacent sites: the 121-year-old Fountain Cemetery and 184-year-old Ascension Cemetery, both in decline since the thirties.

Johnson moves her rake to the grave of Civil War colonel Thomas Doubleday. Fred Crane comes over to help. "You'll find at least 120 Civil War veterans here," he



A gathering of Friends.

says. Kiernan, meanwhile, is planting violets in front of a gravestone with the epitaph OUR LITTLE VIOLET. She discovered it on her first visit and decided to plant the same kind of flowers that grieving parents must have laid there a century ago.

After several visits, the cemeteries have regained their romantic charm. Beer cans have yielded to flowers, vandals are staying away, headstones stand upright after years on the ground. The place is as inviting as an English churchyard—and just a year ago, you wouldn't have wanted to be caught dead in it. SAM STAGGS



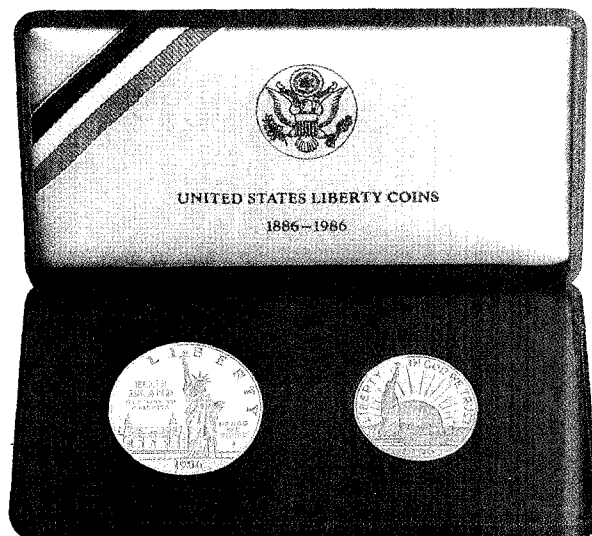
Treasure Liberty the American way.

Treasure the historic Liberty Centennial by owning United States Liberty Coins, precious keepsakes that truly reflect how valuable Liberty really is.

Authorized by an Act of Congress and created by the U.S. Mint, United States Liberty Coins are available singly or in sets until December 31st. Silver dollar \$24.00. Half dollar \$7.50. Sold at banks, savings & loans, Bloomingdale's, K Mart, Montgomery Ward, Sears and Service Merchandise stores.



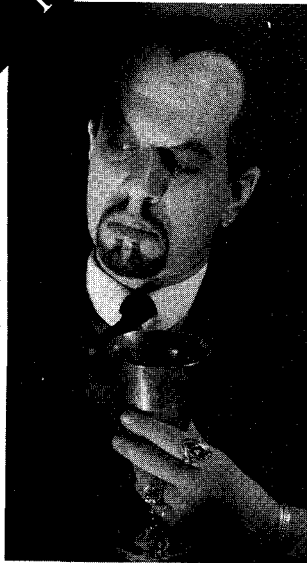
Treasure, now and forever, our greatest lady's centennial with United States Liberty Coins, America's shining reflection of Liberty.



UNITED STATES LIBERTY COINS

BY RUTH GILBERT

**RUTH
RECOMMENDS**



MAX MAVEN

The master mentalist, diabolical and awesome, appears as a Halloween treat down at Caroline's, at 332 Eighth Avenue, from October 28 through November 2. Find out what's on your mind—he'll tell you.

For Halloween, go see the slightly different chiller Have I Got a Girl For You! (The Frankenstein Musical). It's previewing at the Second Avenue Theatre and opens October 29. This mad scientist has the hots for Hollywood starlets!

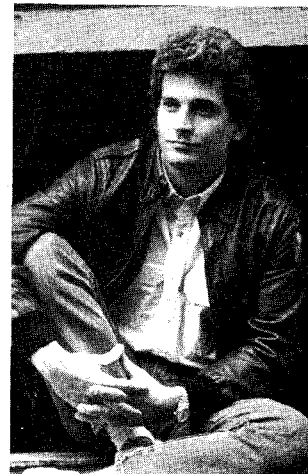


HAPPY ANNIVERSARY!

The Joffrey's thirtieth season—Gerald Arpino's twenty-fifth as choreographer—is now in full swing at the City Center. Above are Dawn Caccamo and Glenn Edgerton in Arpino's Birthday Variations.

**LIONEL RICHIE'S
'OUTRAGEOUS TOUR'**

This guy's the first recording artist to have a No. 1 single on the charts for nine years in a row! See him October 27 through 30 at Madison Square Garden.



'BROWNSTONE'

There are 11 million or so stories in the naked city. Above, Rex Smith muses on his particular plight. The musical is previewing at the Roundabout and opens November 6.

'FROM BEYOND'

Here's a Halloween chill. Below, Jeffrey Combs and Barbara Crampton are stunned by what lies "beyond."



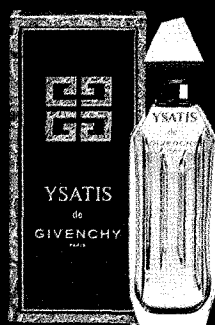
The film, based on an H. P. Lovecraft story, opens October 24 at the United Artists Twin.

Y S A T I S



Une raison

Hubert de Givenchy.

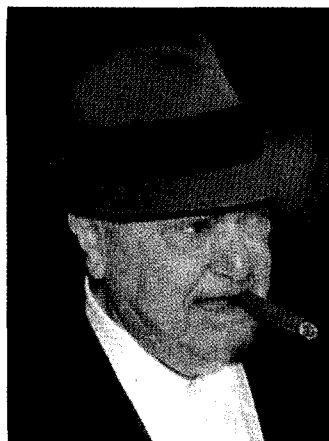


G I V E N C H Y
PARFUMS

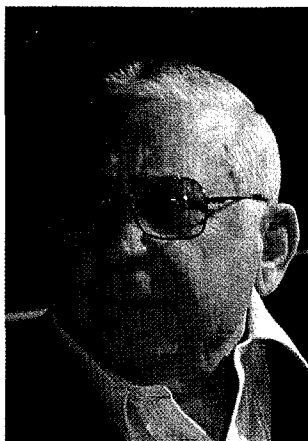
NOW AVAILABLE IN SIX PERFUMED BODY BEAUTY PRODUCTS.

BONWIT TELLER

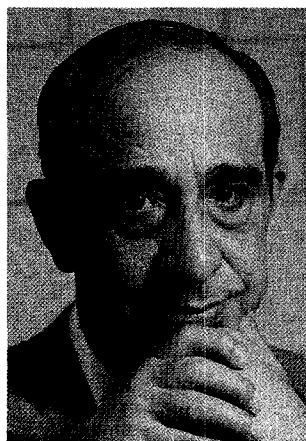
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



DONS IN THE DOCK: Tony Salerno . . .



Tony Corallo . . .



Carmine Persico . . .



Philip Rastelli.

AFTER GOTTI

**THOUGH CORNERED IN COURT,
THE MOB'S STILL IN BUSINESS ON THE STREETS**

BY NICHOLAS PILEGGI

ON WEDNESDAY EVENING THREE WEEKS AGO, the body of Bruno Bauer, a 55-year-old Long Island mechanic, was found in the garage of Friedman's Express, the Queens trucking company where he worked. Bauer had been shot four times at such close range that there were powder marks on his body.

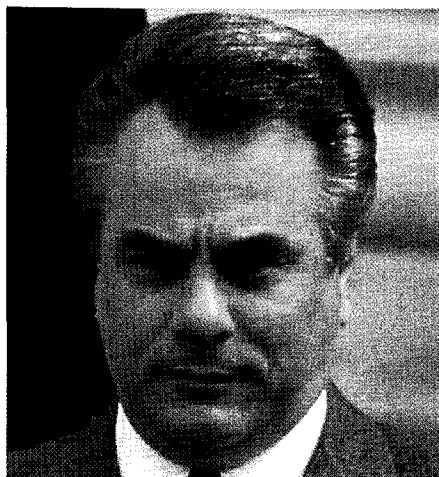
At first, the police couldn't find a motive for the killing. Soon, however, they learned that Bauer had recently filed charges with the National Labor Relations Board, raising complaints about his Teamster local and his shop steward, whom Bauer accused of slugging him when he threatened to go to the Feds. Bauer had told federal investigators about alleged pay-offs and racketeering in the trucking industry and claimed he had been paid less than the union scale. The Teamster officials in Local 707, he claimed, had refused to help him.

Since the murder, federal authorities have said that Local 707, which repre-

sents about 3,200 drivers and warehouse workers, is dominated by the Colombo crime family. Witnesses at a recent labor-racketeering trial in Manhattan testified that Local 707's vice-president, Nicholas "Nickie Black" Grancio, is a Colombo associate and the crime family's connection to the union. It was Grancio, the Feds say, who investigated and rejected Bauer's claims about being underpaid and being assaulted by the shop steward.

This unheralded murder, coming with John Gotti in jail, with the Mafia's ruling commission in the dock—with even a mob landmark like Umberto's Clam House in the hands of the Feds—may say more about the health of the mob today than all the indictments, government press releases, and newspaper headlines. Despite a remarkable and unprecedented federal offensive against organized crime in court, it's still business as usual in the streets.

"The top guys might not be the same after these trials," says Edward McDonald, head of the Organized Crime Strike



BOSS BEHIND BARS: John Gotti.

Force in Brooklyn, "but that doesn't mean we will immediately remove the mob's influence and control in the garment center, the waste-trade associations, the construction industry, airports, the waterfront, and the trucking industry."

There's no question that the city's top mob bosses are reeling. In addition to the Mafia commission case, at least five major racketeering trials are under way. Armed with sophisticated conspiracy statutes, the Feds have been able to penetrate the layers of middlemen and businesses that used to protect the bosses.

Perhaps more important, the traditional code of silence that insulated the families has cracked wide open—members are now routinely testifying against one another, writing books about their lives of crime, even wearing FBI wires to mob meetings.

Still, though the bosses and the social clubs and the restaurant hangouts may change, the source of the mob's power is likely to remain. Organized crime, after all, is basically a service industry, and as long as there are customers for sweetheart union contracts, loan-shark cash, and illegal gambling, the mob will stay in business. Already, key soldiers and capos have been moved in to run things while the bosses are preoccupied with court. These new leaders are a curious and even bedraggled collection of familiar names and obscure mob veterans, and some of them may be temporary officeholders. But in any case, the mob that survives the federal offensive is likely to be just as ruthless as its predecessor—as Bruno Bauer may have learned.



MINDING THE STORE: With the bosses tied up in court, veteran hoods are said to be keeping things in line—Salvatore Gravano in the Gambino family, Vincent Gigante in the Genovese family, and Neil Migliore in the Luchese family.

EVEN BEFORE THE GOVERNMENT ATTACKED, THE MOB was feeling the aches and pains of an organization growing old. The beginnings of the current problems go back to the disappearance of the tightly knit Italian-American ghettos where young hoodlums were once regularly recruited. Urban renewal and gentrification have probably done more to reduce the mob's influence than all of the FBI. East Harlem, Little Italy, Greenwich Village, the Belmont section of the Bronx—almost all the traditional Italian neighborhoods have been invaded by new immigrants or young professionals. Hardly anyone hangs out on the street corner anymore, and, with the exception of a few social clubs in Queens and Brooklyn, the traditional mob clubs look more like old-age homes than the headquarters of a thriving business.

Recruiting has been off for years. As long ago as the mid-sixties, Carlo Gambino decided to import native Sicilians to revitalize his family with the kinds of youngsters he thought he couldn't find in the United States. "The American-born hoods had more in common with John Travolta than with Don Corleone," says Ron Goldstock, the chief of the state's Organized Crime Task Force. "Gambino felt that the American kids just couldn't cut the mustard, and he was right."

The Sicilian recruits—called "zips" by their resentful American *cugini*—turned out to have their own problems. Many discovered that they had a talent for drug-trafficking—and some developed a taste for drugs. The old bosses found that it was

impossible to keep their soldiers in line after they'd been exposed to the big bucks and fast turnover of the drug trade. The importing of Sicilian talent soon stopped, but not before the damage was done.

Mob bosses like Vito Genovese and Carmine Tramunti suddenly found themselves doing long prison hitches because of drug-conspiracy cases. Genovese always insisted that he had nothing to do with drugs. "They put me in with pigs!" he said of the federal prosecutors in his case. Tramunti, who was the boss of the Luchese family, went to prison (and died there) for nodding to a capo in a restaurant—a motion the jury believed was the signal for a drug deal. The risks associated with drug-dealing were more than the bosses could tolerate, and the Gambino and Luchese families ordered their members to stay away from drugs under penalty of death.

The Feds even have a tape of Antonio "Tony Ducks" Corallo saying Mafia members who deal in drugs "gotta be killed" because they attract too much attention from the authorities. On the tape, which was made three years ago by investigators for the state's Organized Crime Task Force, Corallo angrily disputed the police contention "that we [are] in the junk business. . . . We're not involved. You can't be in the junk business without going in the f---ing streets and selling this shit. We should kill them. We should have examples."

The bosses' death sentence on drug-dealing has come back to haunt them, however, for it provided the opening the Feds were waiting for. The middle-level hoodlums kept dealing

drugs—the money was just too good—but when they got arrested, they knew they were dead if the bosses found out. As a result, a number of them agreed to become federal informants in exchange for promises from the authorities that their arrests would remain secret.

SOON, THE FEDS HAD MEN INSIDE THE MOB. NEVER BEFORE had certified members of the secret society talked so much. At first, the hoods revealed only what was going on in other crime families, but eventually they were forced to talk about their own crews. Two years ago, the state task force got Dominick Lofaro, a Gambino-family soldier who'd been arrested for drugs upstate, to wear a wire into mob social clubs during meetings. Lofaro is now one of the key government witnesses in the racketeering and murder case against Gotti, the new Gambino boss, and six others in Brooklyn federal court.

Drug-dealing apparently figured prominently in the murder late last year of Paul Castellano, the previous boss of the Gambino family. According to FBI agent William Noon, Castellano was murdered to prevent him from ordering the murder of Angelo Ruggiero, Gotti's No. 2 man and boyhood friend. Here's what happened: Ruggiero was linked to a drug deal, and because he was an associate of Castellano's, the Feds had grounds to bug Castellano's house. Castellano was furious. He demanded that Ruggiero turn over the tapes that narcotics prosecutors had given to Ruggiero's lawyers. Ruggiero resist-

THE MOB'S INTIMATE SECRETS BECAME SOAP OPERAS FOR AGENTS MONITORING THE WIRES.

ed, probably because he was trying to hide the degree of his involvement in the drug deals.

In June, at Ruggiero's bail hearing, prosecutors played a tape in which Aniello Dellacroce, the late Gambino-family underboss, explained what would happen if Ruggiero refused to turn over the material. "We go to war," Dellacroce said. "Is that what you want?" Ruggiero replied that he didn't want a war. "You could get hurt," Dellacroce said. "A lot of other people could get hurt—over what? Because you don't want to show him the tape." According to the Feds, Ruggiero never turned over the tapes.

Castellano had every reason to be upset. By using the inside information gathered by informants, the Feds were able to get

McDonald. One key to the mob's longevity is its extraordinary network of front men, lawyers, and labor racketeers. These mob associates, who often operate just out of the reach of the law, deliver the services that are the business of organized crime.

At state assembly hearings two years ago into the mob's influence in the private carting business, federal informer Harold Kaufman described the power of Bernard Adelstein, boss of Teamster Local 813. "Anybody who thinks that a five-foot Jew with a wooden leg could organize the garbage industry without Carlo Gambino and his approval, I would like to sell them a bridge," Kaufman said. Adelstein's office says the charges are old and refused to comment.

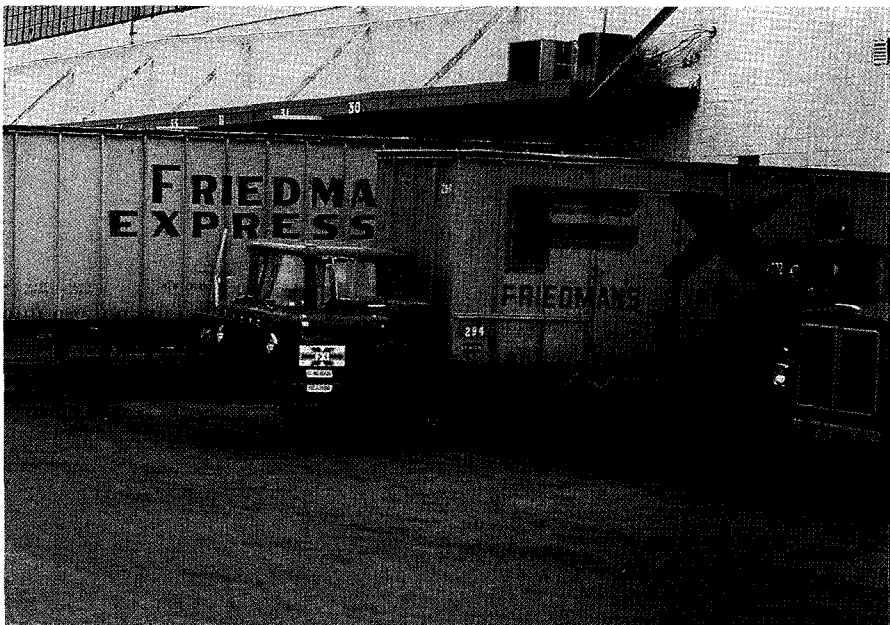
McDonald recalls being caught recently in a traffic jam outside Brooklyn's Borough Hall: "When I finally drove past the restoration site—a municipal restoration site, I might add—I noticed that the delivery trucks blocking traffic belonged to Julie Miron, a Gambino-family associate whom we had just indicted in a labor-racketeer case involving the entire Gambino family."

Some of these alleged front men have stayed in power for years, surviving many periods of mob turmoil. For example, airport-labor czar Harry Davidoff, the only remaining defendant in an airport extortion trial in which Luchese capo Paul Vario and four other hoodlums have already pleaded guilty, has been a force at the airports for over twenty years. During that time, countless investigations, hearings, and trials have linked him to the mob. In 1972, Davidoff was convicted of Taft-Hartley violations for using his union muscle to extort \$9,000 worth of free tickets from an airline. The conviction was overturned a year later when the

federal trial judge ruled that since Davidoff represented ground-service employees at the airport, he was subject to the Railway Labor Act, not Taft-Hartley.

Harry "the Weasel" Gross, who pleaded guilty last month to demanding a \$2,500 kickback from a Long Island contractor, has a record of mob activity dating back to the era of Louis "Lepke" Buchalter, the boss of Murder Incorporated. Still, over the years, he has held a number of prominent positions with various Teamster locals, and in 1981, at confirmation hearings for Secretary of Labor Raymond Donovan, Senator Edward Kennedy referred to Gross as "a notorious shakedown artist and extortionist." With his guilty plea, Gross agreed to give up his job with Teamster Local 282 and resign his position as a "working Teamster foreman" with the Fisher Brothers construction company, one of the biggest and most prestigious builders in the city. In other words, it took almost half a century for the Feds to put Harry the Weasel out of business.

Even convictions don't always change things. Last June, Carmine Persico and seven other members of the Colombo hierarchy were found guilty of participating in a shakedown conspiracy in the concrete industry. Despite those successful prosecutions, organized crime still has a grip on the industry, and concrete still costs almost twice as much in New York as in any other city. Federal prosecutors say that the two firms



THE HIT: Bauer's body was found at the trucking company where he worked.

court approval for wiretaps and bugs—not only of Castellano's house but of Corallo's car, and even of the East Harlem social club favored by Genovese boss Anthony "Fat Tony" Salerno.

THE MOB'S MOST INTIMATE SECRETS BECAME SOAP operas for the federal agents monitoring the wires. They heard Castellano, in his own home, boasting to his maid about his power as godfather. They listened to other bosses griping about Castellano's various indiscretions. Even those hoods who were careful, who refused to talk at home and used only pay phones, weren't safe. The Feds not only tapped public phones near mob homes and hangouts, but they also "broke" clean phones nearby, forcing the hoodlums to use the ones with bugs.

The tapes gathered over the last few years have now become the cornerstones of numerous federal cases. Indeed, so many prosecutions are now under way against the city's top hoods that several cases have had to be delayed because there aren't enough lawyers experienced in mob defense work to go around.

Still, the old crime bosses may be on their way out, but the mob's power is entrenched. "Anyone who ever questions that power had better think again," says

that produce concrete in New York—Certified Concrete Company and Transit-Mix Concrete—are both under the domination of organized crime. The majority stockholder of both firms is Edward Halloran, who started buying up independent concrete companies in 1975; by 1981, he had a virtual monopoly in Manhattan. The Feds say the buying spree earned Paul Castellano about \$800,000 in “brokerage fees.” Halloran is facing charges in an alleged bid-rigging conspiracy in the concrete industry. His lawyer, Fred Hafetz, denies the charges.

Once the mob controlled the supply of cement, the federal authorities claim, it approved six subcontractors (from whom the hoods got kickbacks) to work on the city’s major construction projects—buildings such as a new NYU dormitory, the Trans World Airlines baggage-handling facility, the luxury high rises in Battery Park City, and the Jacob K. Javits Convention Center. All competing firms were chased away by the threat of violence and labor problems. The added costs were passed on to the developers.

One of the keys to the mob’s manipulation of the concrete business has been its control of the Cement and Concrete Workers District Council. The Persico prosecution involved charges that he’d conspired to take over that union. Ralph Scopo Sr., a Colombo soldier and the union’s \$311,601-a-year president, was indicted with Persico, but his case was separated and he hasn’t yet come to trial in that case. After his indictment, Scopo resigned as president. The union is now being run by Scopo’s sons, Ralph junior and Joseph.

WHILE THE MAIN MOB BUSINESSES KEEP RACKING up profits, a new group of hoods have moved up to take the places of the bosses in court. For instance, no sooner did Gotti land in jail than Salvatore “Sammy the Bull” Gravano, 40, a reputed Gambino soldier, emerged as the hood who was keeping things in line. Last year, Gravano was acquitted in a tax case involving a \$690,000 payment he and two others received from Frank Fiala, a Brooklyn businessman, who was murdered a few hours before he was to take title to a Brooklyn disco owned by Gravano.

Lieutenant Remo Franceschini, who heads the Queens district attorney’s squad, also suggests that Thomas Gambino, 56, the eldest son of the late Boss of Bosses, Carlo Gambino, and nephew of Castellano, would be the kind of figure brought in to replace Gotti. “Tommy Gambino has to be considered a front-runner,” says Franceschini. “He’s quiet and discreet.” Gambino has no criminal record, but earlier this year, he was the target of a federal grand jury investigating extortion and



SOLDIER BLUE: Ex-union president Ralph Scopo Sr. on his way to court.

loan-sharking that stemmed from the mob’s alleged control of a garment-industry trade association. In 1982, Gambino was described by State Senator Franz Leichter during hearings on the garment center as the “major power” there.

Tony Ducks Corallo, the Luchese boss, has been replaced by Neil Migliore, 53, a family capo and former Luchese chauffeur. Despite a reputation for being low-key, Migliore is said to have become a power in the construction industry and tile business.

Fat Tony Salerno, the 75-year-old cigar-chomping boss of the Genovese family, has been replaced by Vincent “the Chin” Gigante, 58, whose main claim to fame came in 1957, when he was arrested in the shooting of Frank Costello. Costello, who survived the attack, failed to identify his attacker, and Gigante was let go.

The entire upper echelon of the Colombo family is either in jail or on trial, and in their absence, James Angellino is said to have emerged as the new leader. Angellino is little-known, even inside the mob. An FBI wire at the Palma Social Club, at 115th Street and Pleasant Avenue, picked up Salerno asking an underling, “Have you seen the papers on this guy [Angellino]? I never heard of him before.”

Philip Rastelli, 68, the boss of the Bonanno family, not only is on trial with his commission colleagues, but he’s in and out of the hospital with a heart condition. The authorities say that Joseph Massina, 43, of Howard Beach, Queens, appears to be the new boss.

EVEN IF THESE NEW BOSSES SURVIVE THE GOVERNMENT offensive, they may find that the Feds can wheel yet another piece of legal weaponry into play—the civil suit aimed at breaking the mob grip on unions and trade associations. The federal takeover of Umberto’s Clam House may be a sign of things to come. After the restaurant’s owner, Matthew “Matty the Horse” Ianniello, was convicted of skimming money from his various restaurants and bars, Umberto’s was put into receivership because of an outstanding tax bill.

“In the past, we have concentrated on prosecuting the top individuals and have failed to follow up with civil remedies to change the way things worked,” says Ron Goldstock. “For instance, we’ve had investigations and convictions of the mob’s control of the waterfront, but we’ve failed to change the way the waterfront operates.” Goldstock’s Organized Crime Task Force helped put together a carting-conspiracy case that’s now part of the commission prosecution. Rather than settle for a prosecution, however, Goldstock also had the Rand Corporation help develop a plan to restructure the entire private carting industry to make it less vulnerable to the mob.

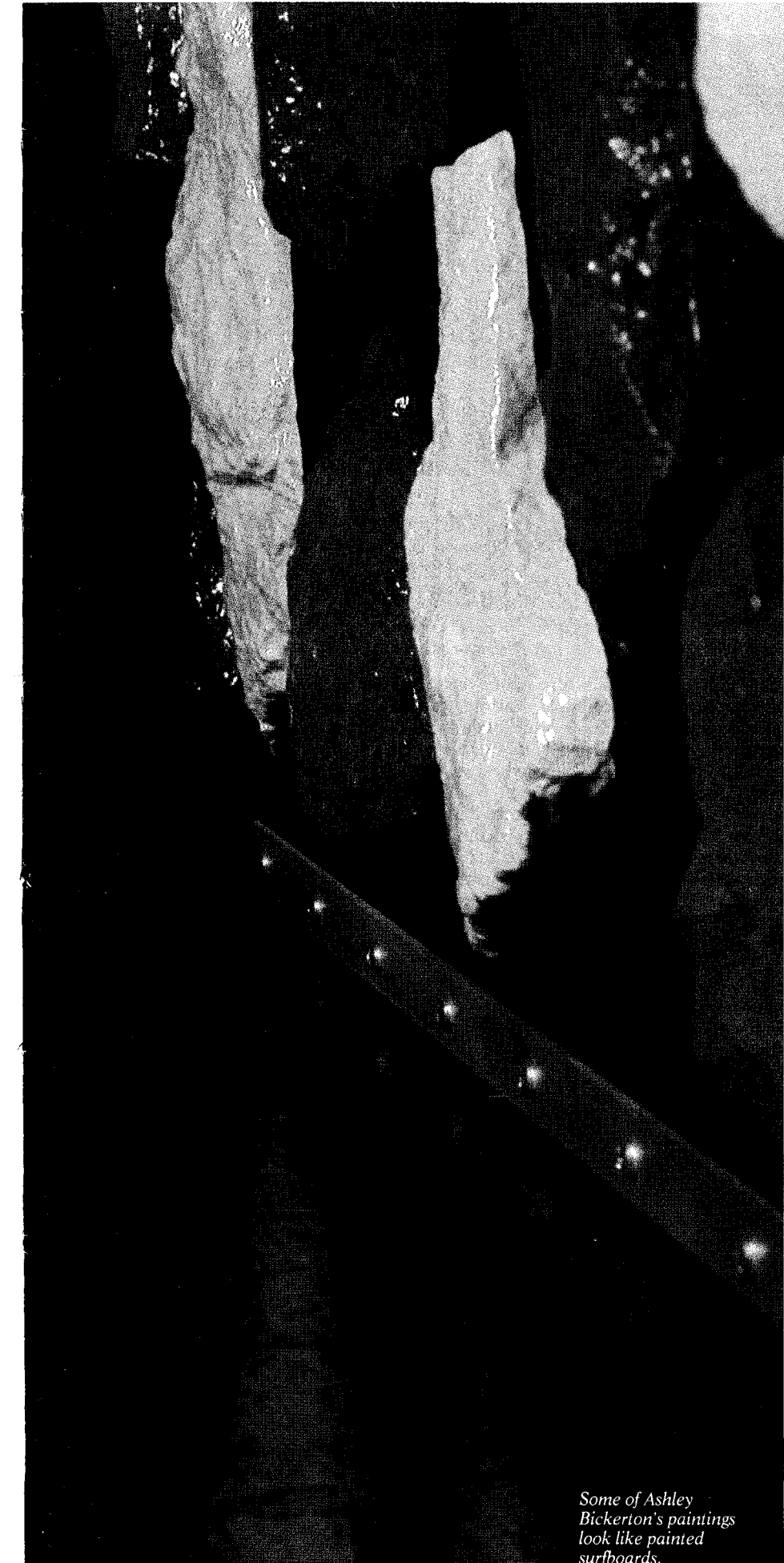
Last June, Rudolph Giuliani, the U.S. Attorney in Manhattan, started the first civil racketeering case in the city’s history when he petitioned the court to take control of two mob-controlled cement-workers’ unions—the Cement and Concrete Workers District Council (the union now being run by Ralph Scopo’s sons) and the Cement and Concrete Workers Local 6A (also run by the Scopo sons). In his petition—which is under review—Giuliani is asking the court to oust the 24 members of the executive boards of the unions and to appoint trustees to run the unions’ affairs until government-supervised elections can be held.

Meanwhile, though, the cops who pursue the mob don’t have any illusions that their work will end. “The trials can go on, and we can take over every meatball restaurant downtown,” says Detective Doug Le Vien, an investigator for the special-prosecutor’s office. “But the mob will continue exerting power, because they have the muscle. In court it’s one thing, but on the street there are no lawyers. Two behind the ear still carries a lot of weight.”

THE HOT FOUR

GET READY FOR THE NEXT ART STARS

BY PAUL TAYLOR



MY TWO CHARACTERISTICS," says Ileana Sonnabend, "are greed and curiosity. When I see a cake, I want to eat it. . . . My whole idea of a gallery is to develop artists, so I take them when they are young and cheap and I make them famous and expensive."

For nine months, Sonnabend, 71, has been getting ready to bring forth a new brood. The art dealer who used to be called the "Mom of Pop"—and who now might be called the matriarch of American art—has just opened a controversial group show at her Sonnabend Gallery, at 420 West Broadway. As she has done many times in the last three decades, she is giving a few relatively unknown artists international exposure. The difference this time is that, to a large and perhaps alarming extent, her four newcomers have already taken care of business.

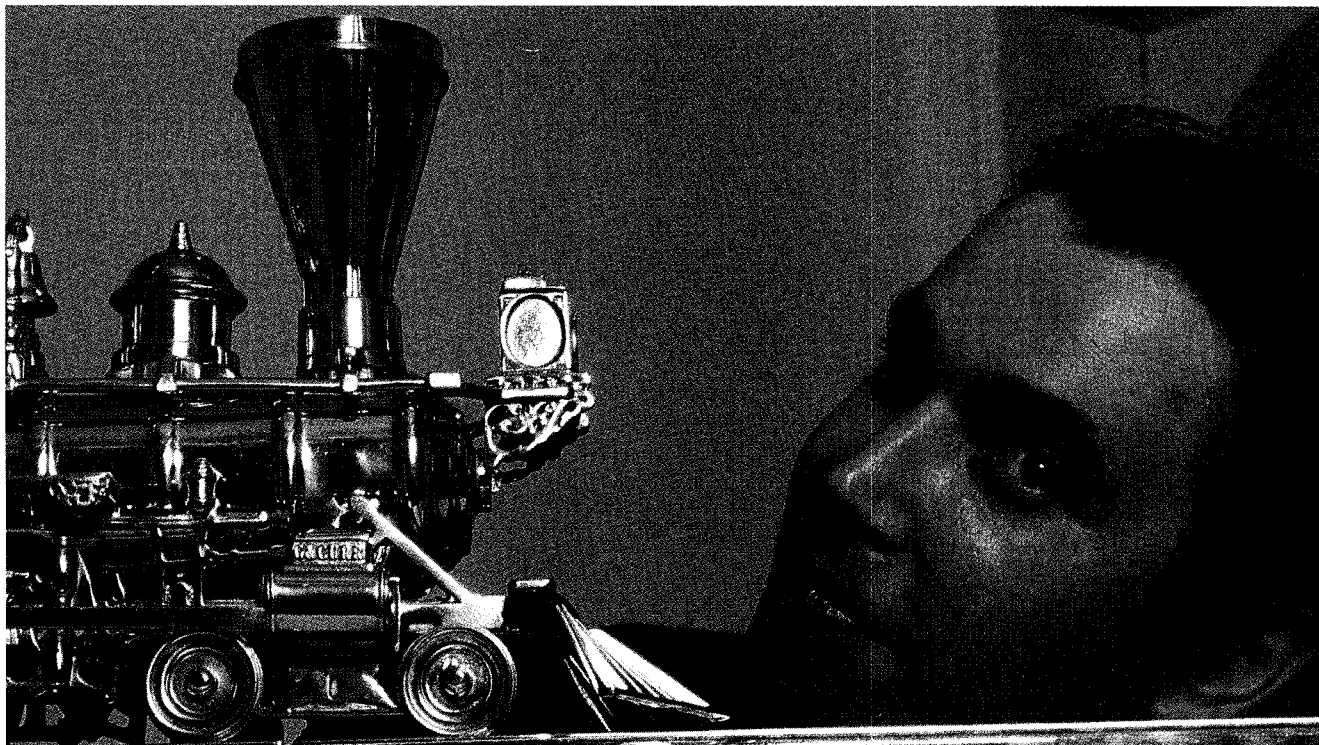
Only two years ago, Ashley Bickerton, 27, Peter Halley, 33, Jeff Koons, 31, and Meyer Vaisman, 26, were scarcely collected, little-exhibited artists. Bickerton and Vaisman had barely made any paintings at all. Halley had something of an art-world reputation as a writer—he had published on everything from sixties minimalist art to *The Road Warrior* in small-circulation art magazines. The four artists were being shown at an obscure East Village gallery called International With Monument, which Vaisman and two friends opened in 1983. (Vaisman, to avoid a conflict of interest, was represented by the nearby Jay Gorney Modern Art gallery.)

Over the past two years, as the group members have begun attracting attention, their paintings and sculptures have come to be called neo-Pop, neo-minimalist, and neo-conceptualist. Whether the four are genuine inheritors of sixties-style radical art, self-proclaimed heirs to the true American art tradition, or brazen careerists has been the talk of the art world. More often than any other group of emerging artists—more even than instant art stars Keith Haring and Julian Schnabel—they have been accused of being cynical and manipulative. But whatever the reservations of critics, the International With Monument group, with the imprimatur of Ileana Sonnabend and, eventually, of Leo Castelli, has already made art history of sorts.

Oddly enough, Sonnabend is one of the less sensationalist dealers in New York. She has kept a low profile and high standards throughout the tumultuous upheavals and voracious deal-making of the art world in the eighties. Early this year, the four artists made a bid, after considerable maneuvering, to show with Sonnabend, and she accepted. Along the way, they turned down the prestigious

Some of Ashley Bickerton's paintings look like painted surfboards.

Contact Press Images



MONEY TRAIN: Jeff Koons's *Jim Beam choochoos* have fetched as much as \$75,000.

Marlborough Gallery and the fashionable Mary Boone Gallery—or so they say. Some people are appalled by the way their business was conducted. Even Mary Boone has been heard to joke that their tactics are “like a cliché of my worst publicity.”

The artists wanted to show with Sonnabend because she made her name during the heyday of postwar American art. “There were numerous meetings,” says Elizabeth Koury, one of the directors of International With Monument Gallery. “Every gallery you can name wanted to put on a group show like this. We had to hold meetings to decide on the right gallery. After all, this is a business.”

THE FOUR YOUNG MEN WHO ARE about to become famous are friends who have knocked around together in the East Village for several years. Halley is the only native New Yorker. Bickerton, who entered the scene as assistant to painter Jack Goldstein, has lived in such places as Guyana, Hawaii, and England. Vaisman, born in Venezuela, came to New York when he was twenty and supported himself by working in an art-supply store while saving money that went toward opening up International With Monument. But Jeff Koons has had the most experience in the scene. He has been in and out of a number of SoHo galleries, including, for a while, the Mary Boone Gallery. He left Boone for the Annina Nosei Gallery when it looked as if Nosei would pay more attention to him. Later, he worked as a commodities broker, and he still dresses like a yuppie.

The four artists sculpt and paint; the younger pair, Bickerton and Vaisman, make “wall sculptures,” thick paintings that jut out from the wall and can be viewed from three sides. Their hybrid art objects look completely different from those paintings full of comic angst that the East Village was associated with only a few years ago. The art that dominated the international surveys and magazines of the early eighties was spontaneous and gestural, but the International With Monument work is distant and calculated. Neo-expressionism is individualistic and heavily crafted, but this new style is anonymous and thinky and often strives for the look of industrial manufacture. What’s more, the images are not appropriated from existing paintings. Rather, as Ashley Bickerton says, his bulky painted wall sculptures “can be seen as ‘hyperrealizations’ or caricatures of the conventional art object.... These are paradigms of paintings.”

Just before the frenzied East Village art boom peaked in 1984, Vaisman and two fellow students at Parsons School of Design opened their own East Village gallery with their savings. They had, says Vaisman, been “looking at art, downtown mainly, and didn’t like much of what was being shown—a lot of neo-expressionism and stuff.” The gallery’s first-year budget was “nothing—\$17,000 for rent and publicity—no salaries. The sales were \$11,000. This year, sales are way over \$500,000—closer to three quarters of a million.”

The gallery’s artists, some of whom had established downtown reputations, were attracted to International With

Monument for its critical edge. Halley, says Vaisman, was the only one who brought in slides—in January 1984. His first show was held fifteen months later. “A lot of people hated Peter’s work in the beginning,” Vaisman says. “Now they love it and claim that they’ve always loved it. Some people feel they have to love it or else they’re going to be seen as fools.” At Halley’s first show, “the paintings cost between \$1,500 and \$2,500,” says Vaisman. “Now they are from \$6,000 to \$12,000 for a painting that’s about twelve feet long.” Within three years, the gallery on East 7th Street has not only succeeded in living up to its ironically bombastic name, but its small group of artists are also becoming international figures.

The artists owe a great deal of their success to collectors and their agents, who buy and sell art by word of mouth. It is a network that they have been successful at infiltrating and stimulating—at times playing one agent or collector off another. Sonnabend is benevolent about their tactics. “The artists are children of their time, and manipulation is not excluded,” she says. There are “more and more collectors. There are more and more galleries and there are more and more artists. The public is huge.... When neo-expressionism came in, it was easier for the collectors, and the public increased because the art was more accessible. Now I find that the public has increased but is also interested in ideas. That is surprising.”

The public also wants to spend. The four artists were selling their work before they announced their deal with Sonnabend. International With Monument and

KOONS'S STAINLESS-STEEL CASTS OF CONSUMER BAUBLES ARE A SEND-UP OF THE NOTION OF COLLECTIBLES.

the storefront gallery of Jay Gorney were placing their pictures and sculptures with such well-known collectors as Charles and Doris Saatchi (who have their own contemporary-art museum in London) and Robert and Adrian Mnuchin. (Both the Saatchis and Mnuchins recently paid an estimated \$75,000 for identical Jeff Koons trains, each car of which is a stainless-steel cast of an original porcelain Jim Beam liquor decanter.) S.I. Newhouse Jr., Barbara and Eugene Schwartz and their son Michael, Jerry and Emily Spiegel, Suzanne and Howard Feldman, Phoebe Chason, James and Pamela Heller, and Philip Geier of the Interpublic Group have also invested.

JEFF KOONS IS THE ULTIMATE ENTREPRENEUR of the new art market. He is said to have threatened an art-magazine editor who did not publish his work. (He denies this.) He also understands the complicity between artist and market better than most. His stainless-steel casts of consumer baubles (the Sonnabend show features stainless-steel casts of "the whole gamut of statuary," he says) and billboard-size liquor advertisements are a send-up of sorts of the notion of arty collectibles and addictive consumerism.

Koons takes great pride in his extreme creative gesture: To make a Koons painting, the selection of the suitable advertisement is just the beginning. "I had to go through a lot of lawyers," he says. "I had to speak to every company to get permission. First of all, I had to know how to present my idea to them, and then to work with their lawyers and to work with the printers. These paintings aren't appropriated, they are reprinted, but they had to be reprinted off the original plates. The original full-size negatives were sent out from every company. The only thing that was transformed was the image from paper onto canvas, and then onto stretchers. So they're intellectual paintings. They're not handmade. They were made by a machine, and presented as paintings." But as far as avant-garde postures go, Koons's are not new—they derive from Marcel Duchamp and even Jasper Johns,

who cast two beer cans in bronze. What's new is the scale of his operations and the fact that they are now so well absorbed into the art system. (Koons's sense of commerce, too, is a breakthrough: He has framed \$6 Nike posters and sold them for \$900.)

Peter Halley believes that culture and the art system "have become too circular to be subverted." Appropriately, his abstract paintings are stark diagrams of prison cells and computer conduits. Graphically, Halley's main theme is the similarity among social, architectural, and "informational" space, a similarity that he renders in circuitous Day-Glo patterns against a monochromatic background. The paintings, he says, "are addressing the validity of truths about sci-

they're abstract, they do contain traces of the human figure that run across a printed canvas weave.

Jay Gorney says Vaisman's work is "about the relationship between human, biological reproduction and photomechanical reproduction." Vaisman adds that the newest work is also about "shitting and laughing. I asked myself why I thought so much about shit," he said, "and I realized that it's because shit is a fertilizer."

Is all of this self-justification pompous nonsense? Some critics are adamant that it is. "They're hypocrites," says Kay Larson, *New York's* art critic, "because they assume an ironic, distanced position and use it for financial and career advantage—to get a lot of money and fame. No

art could ever do what they claim for it. They replicate not so much images as attitude. The defense of their work is a fairly exhausted one. It brings back all the unresolved questions of modernism—like originality."



HAPPY TIMES: Dealer-artist Meyer Vaisman.

MANY OF THE early enthusiasts for this work were introduced to it by Estelle Schwartz, an art adviser who provided entry into the homes of many art collectors. In and out of the galleries of SoHo, 57th Street, and the East Village, bemused gallery visitors often see Schwartz lecturing her classes on how to collect art. She makes at least 10 percent on all sales for which she is responsible, and she has been especially supportive of Koons and Halley. By late

1985, art collectors had become keen about the new group, and sizable waiting lists—something previously reserved for big-name neo-expressionists and established artists—began to form.

Schwartz, a former writer for the old *Cue* magazine, rhapsodizes about the last few months as if they were Paris in the early part of the century. "The most exciting thing was that I had time to think about the work," she says. "I could get to learn about the work. I could get to know about the work of Peter Halley and then Jeff Koons—the extraordinary, remarkable, brilliant work of Jeff Koons. I could talk to the artists. We could slowly ac-

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THE NEWS OF AN EMERGING CLIQUE MELTED THE DISTINCTIONS BETWEEN ARTIST, AGENT, AND CRITIC.

quire it. There was nobody there. Meyer Vaisman had a handful of young collectors who were busy in and out of the East Village and responded to that work. But international collectors and dealers were swarming all over the Village. They were zooming all over Europe. They were flying all over the place. And the best work in years was in a little gallery called International With Monument, between First and A."

With an eye on their dealers and agents, the artists began to figure out how to sell themselves. By passing the word that Charles Saatchi had just bought a work, they propelled themselves into the glorified realm of other artists in his vast collection. When Mary Boone and other galleries became interested—at the prompting, some say, of their own collectors—everyone heard about it within days. Estelle Schwartz says that by emphasizing the strengths of Sonnabend and Castelli, she influenced the artists to stay away from other galleries. The artists say that Boone wanted to show their work, but Boone denies this.

"She denies it?" Schwartz asks incredulously. "Well, she was late, I must say. She was totally unaware of it—until it became very hot."

BY THE BEGINNING OF 1986, the news of an emerging clique in American art had become so hot that it was melting the conventional distinctions between artist, agent, collector, and critic. A collector's opinion had begun to count for more than a critic's; artists were doubling as critics and dealers, and because of the market's momentum, art criticism became powerless. Deal-making had firmly locked the immediate future into place.

For instance, the dealer turned artist Vaisman is already represented by newcomer Gorney, along with Sonnabend. In 1987, Vaisman says, he will show with Leo Castelli as well.

Gorney believes that Vaisman will cooperate with Sonnabend in very much the way Mary Boone cooperated with Leo Castelli in showing the work of Julian Schnabel and David Salle. This kind of work has really swept the market.

"The phenomenal success of these artists is one thing, but then you notice it reverberating in other ways," he says. "It's going to be hot news for several years. Museum and gallery exhibitions are being organized for next season and the following season. I think that the interest of collectors is worldwide, as is the interest of curators. At this point, we're speaking to various dealers in Paris and London and Cologne. You know, L.A. just fell—a show at Margo Leavin Gallery, Jeff Koons, and soon, Meyer Vais



ART MOTHER: Gallery owner Ileana Sonnabend.

man at the Daniel Weinberg Gallery. I think Rhona Hoffman in Chicago will show Halley. Donald Young has shown Bickerton and Koons. Boston's Institute of Contemporary Art is doing a sculpture-and-painting show. There's one in Spain." He comes up for air: "We'll see who's in the Whitney Biennial."

CERTAINLY, ILEANA SONNABEND has found artists when they were "young and cheap," and in most cases, she has succeeded in making them famous and expensive. She established her record slowly and quietly, starting 45 years ago, when, at 27, she immigrated to the United States. She had left behind an elegant and well-connected life in Paris. Her husband, Leo Castelli, had just opened an art gallery with another dealer, but the war came and de-

stroyed their plans. The couple were not typical refugees; Ileana's father, a wealthy Romanian industrialist, bought them a townhouse at 4 East 77th Street. In 1941, they arrived with their daughter, their daughter's nurse, a little dog, and 22 suitcases—many of them full of books they feared they could not find in America.

Over the next twenty years, their influence in the art world took hold, and they became powers with the breakthroughs of Robert Rauschenberg and Jasper

Johns—the pair whose art provided the transition from Abstract Expressionism to Pop Art and the movements of the sixties. In 1959, after a divorce that left room for future business collaborations, Ileana Castelli married Michael Sonnabend. And when the Sonnabends opened their gallery in Paris on Christmas Eve two years later, the Castelli-Sonnabend team grew stronger. The two became the most influential dealers in the world of contemporary art.

Rauschenberg, who joined the Leo Castelli Gallery in 1958, says his career really took off with the Castellis. As a husband-and-wife team, they had been "a historic blend. Whatever Leo couldn't see, she encouraged." Yet since the sixties, it has been Castelli who has got the praise for picking up new trends early.

Once divorced, Sonnabend, on the other hand, modestly went about her business—first with her Paris gallery, where she exhibited such American artists as Johns, Andy Warhol, and Rauschenberg, and then, in 1970, when she and Michael Sonnabend opened a gallery on Madison Avenue (it soon joined Castelli's gallery in a building on West Broadway). When they were married, the Castellis had basked in the glory of their postwar art discoveries, but Castelli's name was always the better-known. Now, in both the United States and Europe, "Ileana" is a one-word résumé. Her name is spoken by young and old with equal familiarity, yet her reputation is different on each continent: Here she is often seen as a promoter of European artists; in Europe, she has been seen as an agent of Americanization (she and Castelli were accused of trying to influence the outcome of the Venice Biennale of 1964, in which Rauschenberg be-



PARTY IDEOLOGIST: Artist and writer Peter Halley is considered the intellectual of the group.

came the first American to be awarded the international grand prize for painting).

THIS SUMMER, IN THEIR Venice apartment, Ileana and Michael Sonnabend and their gallery director, Antonio Homem, who shares their lower Fifth Avenue apartment, idly rehearsed a conversation they must know by heart. "Americans don't understand Europe," she began. "That's why they're over there in the Hamptons instead of being here at the Biennale. They resent things that they shouldn't, and are afraid of things that don't exist. But in Europe in the sixties, I found the same closed situation for Americans. The Europeans had their artists. They didn't think that a nation that they still called 'new' could have art, so I thought it would be a good thing to show them that art is universal. Returning to New York, I tried to interest galleries in showing European artists. That's when I decided that we were going to show Europeans as well as Americans, and I have followed that policy ever since."

Once, the pace of the New York scene quickened with the virtually simultaneous success of Rauschenberg and Johns, and then the Pop artists, followed by the minimalists, post-minimalists, performance artists, conceptualists, art pho-

tographers, neo-expressionists. Now, with the rise of these hybrid Pop-minimal-conceptualists, the Sonnabend Gallery has proved the cyclical view of history, remaining one of the few constants in the art world's mutating spectacle and Oedipal rites of succession.

THIS MONTH'S GROUP SHOW IS a bridge across generations. To her artists, Ileana Sonnabend is a symbolic connection to the past. And in today's art, as in politics, religion, and family life, links to tradition are seen as a cure for social estrangement. Naturally, as art becomes increasingly businesslike, the imprimatur of great names from the past helps to gloss over its opportunistic newness, and Sonnabend was sufficiently impressed by these artists to lend them her name.

"Obviously, the art is conceptual, and I have been involved with conceptual art all along," she says. "It's very strong, fresh new work, and exactly significant for our time. It deals with issues that are present now. I can't pinpoint them, but they have to do with the new way of looking at things, advertising and television. The problem is going to be duration. Now they are very fashionable. I hope that this will continue and that their work will be enduring."

"Meyer Vaisman came to see me first

and proposed the show," Sonnabend continues, "and I said yes, but I wanted to know more about the artists, because I'm slow. When I went back to International With Monument, I was very impressed with the gallery. So what we, both Leo and I, wanted to do was to keep the galleries that were working with the artists—the original galleries—and work in collaboration with them. We don't have to do it, but we will, out of a sense of fair play."

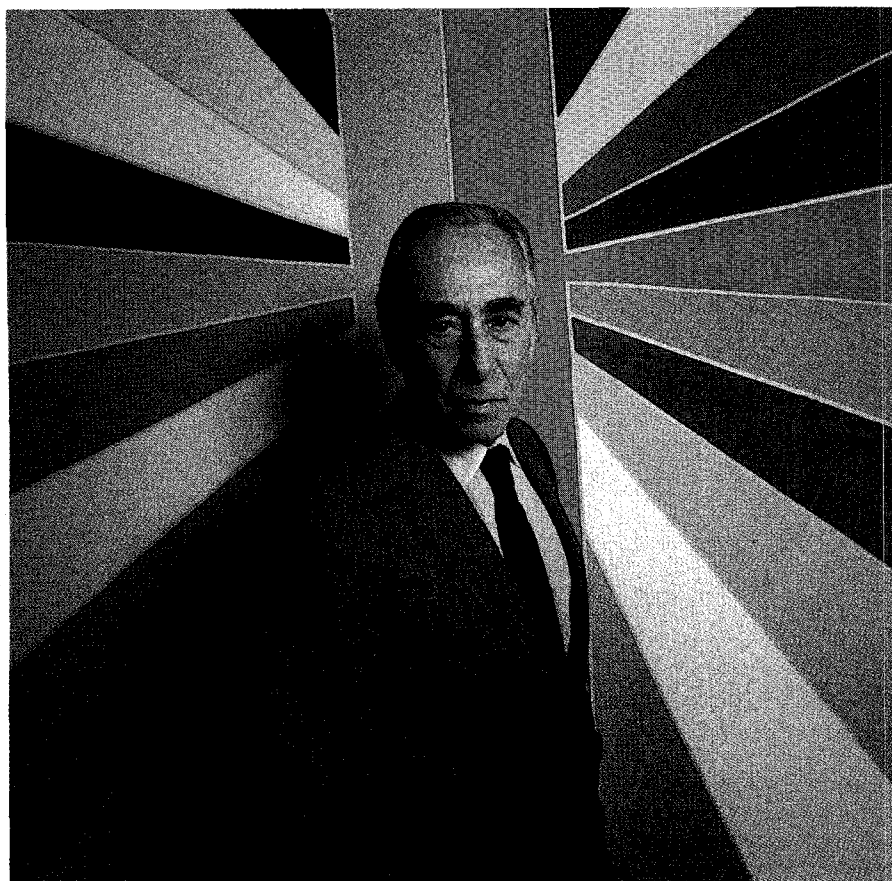
"What we were looking for," says Vaisman innocently, "is the kind of light Ileana Sonnabend can throw on our art. The work that we're all doing has to do with those early beginnings of the Castelli and Sonnabend galleries."

"The opportunity that has been given to us to have this show in that arena is just amazing—because of who she has shown in the past," adds Jeff Koons. "It's the excitement. It's the real thing." And Peter Halley, who is regarded as the intellectual of the group, says, "She's like history. I recently read a catalogue of her collection. I mean, it was just like the history of twentieth-century art—you know, like Europe and fleeing from the Nazis, and then the fifties."

Ileana Sonnabend admits that art dealers have recently changed young artists' expectations.

"Now artists think that everything should be sold before it's made," she

"NOW ARTISTS THINK THAT EVERYTHING SHOULD BE SOLD BEFORE IT'S MADE," SAYS SONNABEND, THE "MOM OF POP."



STAR-MAKER: *State-of-the-art dealer Leo Castelli.*

says. "I don't know if it's decadent or if it's natural, but it is, and it's new. . . . I'm a little conservative and slow, and I'm a little afraid of all this. But if I show these people, it's because I think they are good and that I can consolidate their success. If they are able to survive, it is only because they are able to survive their present success."

Michael Sonnabend, who is now 85, refers to the radical years of American art. "There was a time," he says, "when the artists thought you shouldn't sell any work, because if you did, you were commercial, and if you were commercial, you were a capitalist, and if you were a capitalist, you were an enemy." Antonio Homem compares this attitude with that of Bickerton and Koons. "I think their work plays with the idea of consumer objects," he says. "Koons is transfiguring them, whereas Bickerton is making objects in which the idea of being bought and consumed and installed is part of them. And that is actually a new development, although it's true that Andy Warhol was also working with the idea of consumerism, too."

Warhol states the case more bluntly. "The dealers are becoming art directors," he says. "They tell you everything. . . . The dealers tell me what to do."

ALTHOUGH THEIR INTENTIONS can be dismissed in the market frenzy and gossip about their work, these four artists are deadly serious about their challenge to the clichés of artistic creation. Like Sonnabend, they think their work is penetrating an unexplored area. "We're deconstructing the complex structures of the entertainment industry and the advertising industry," says Halley. "We're saying that the humanistic machinery by which art is evaluated is no longer valid. I do see our work as a return to the line of inquiry that began with Pop and minimalist art—even going back to Johns and Rauschenberg." These are consoling words to American art dealers, for while neo-expressionism was chiefly European, this art is market-savvy and all-American.

But Rauschenberg, for one, isn't im-

pressed. "I'm afraid that America is losing—has lost, even—the grip on being the center," he says. "The people who might be to blame for it are the dealers who aren't really dealers. Nouveau American dealers have destroyed the market and the integrity of the artists. There are only about ten people who run galleries in Manhattan who are dealers with integrity and style."

Rauschenberg counts Sonnabend among them. "She and I have always been good friends," he says. "A lot of my friends complain that she does such—how do you say it?—'international book-keeping.' I never know what she owes me or what I owe her, and neither one of us has ever made a problem about it because I know that she is not interested in being rich. She could have been rich a long time ago, but she always reinvests all of her earnings into new art, new discoveries."

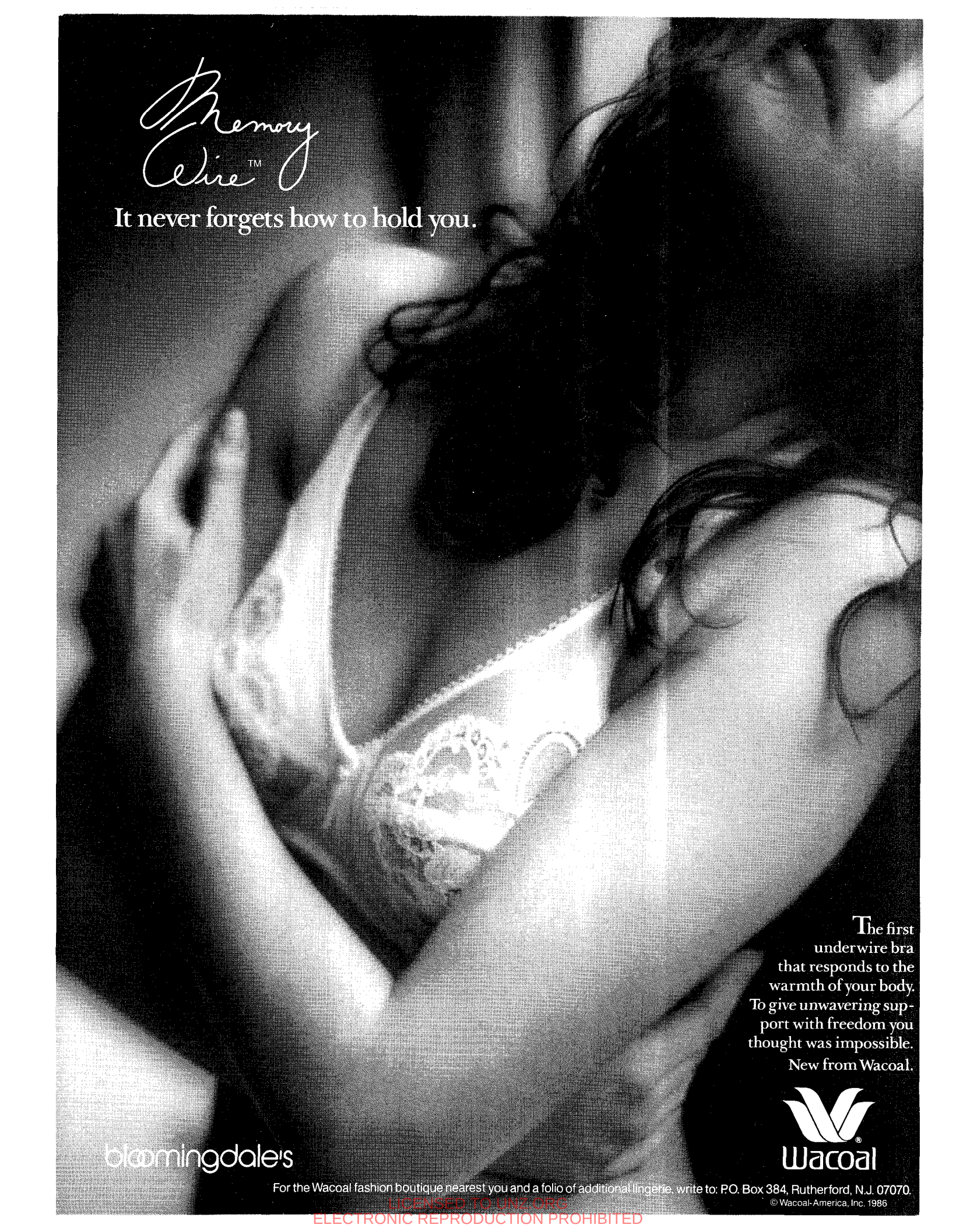
"I have a responsibility toward my collectors," says Sonnabend, "and I have a responsibility toward myself, which is even more important."

SONNABEND ALSO HAS A RESPONSIBILITY toward her artists, about whom she speaks maternally. "My idea of art dealing is to serve the interests of the artists," she says. "I don't mean only materially. What I do for artists, if they let me do it, is to give them love, understanding, to try to help them make the right decisions for their careers. I like to protect them and to serve them."

Without prompting, Sonnabend raises the subject of retirement. When she eventually calls it quits, she intends for Antonio Homem to assume all responsibilities in the gallery. "He's really myself," she says. "He understands me very well. It's just like being myself. It's wonderful."

By the time Sonnabend retires, her legacy will be an art scene that has been irrevocably changed. Many of the developments since the heyday of the New York School are the work of Castelli and Sonnabend and the dealers who followed them.

As it happens, these dealers usually outlast their artists. And Ileana Sonnabend stands a good chance of outlasting the reputation of the four artists who will burst into prominence this week at her gallery. Still, one can never discount her record for finding talent—and making it world-famous.



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HOLIDAY ENTERTAINING

BY JANE FREIMAN

PHOTOGRAPHED BY ELIZABETH HEYERT



TAKE TWELVE GREAT NEW YORK RESTAURANTS AND SELECT THE VERY SPECIAL DISHES FOR WHICH THEY ARE KNOWN. COMBINE THOSE SIGNATURE DISHES INTO SIX WONDERFUL MENUS (RECIPES, PAGE 78), AND THE CITY'S CULINARY CLASSICS WILL BE YOURS TO SERVE AT HOME.

STYLIST: STEPHEN EARLE FOOD STYLIST: YOSHIKO LOOMIS

FLOWERS BY PAUL BOTT OF TWIGS

COORDINATOR: GILLIAN DUFFY





DUCK SEASON

THIS IS THE SEASON TO FLY THE FLAG, DUST OFF THE SOUP TUREEN, SET A BLAZING FIRE IN THE HEARTH, AND SERVE AMERICAN FOOD ON A HARVESTTIME SUNDAY. GUESTS WILL QUICKLY WARM TO THE RICHLY BRACING WILD-MUSHROOM SOUP CREATED BY LA TULIPE CHEF SALLY DARR. FROM FOUR SEASONS MASTER CHEF SEPPI RENGGLI COMES LACQUER-CRISP DUCK WITH MOIST, JUICY MEAT, ACCOMPANIED BY A PEPPERY BROWN SAUCE AND BAKED APPLES STUFFED WITH RED CABBAGE. INDIVIDUAL SERVINGS OF A CULINARY TREASURE—LE CIRQUE'S CRÈME BRÛLÉE—PROVIDE A CELESTIAL FINISH. POUR YOURSELF A GLASS OF VINTAGE PORT, SIT BACK, AND ENJOY THE COMPLIMENTS.

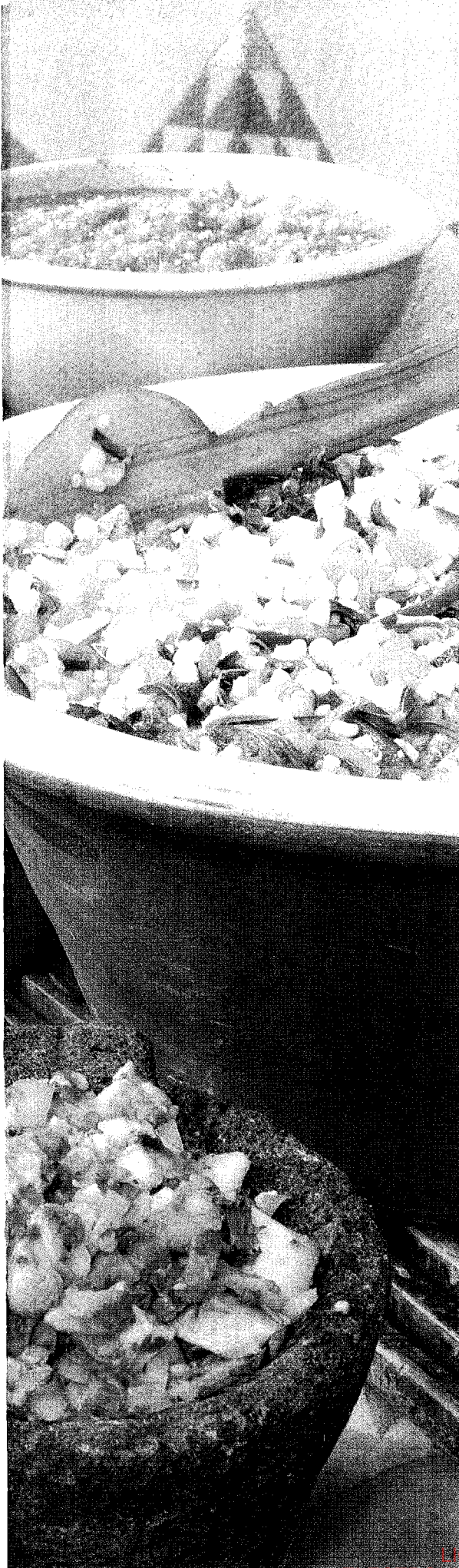
AMERICAN HARVEST LUNCH FOR 6
 ESSENCE OF WILD MUSHROOM (LA TULIPE)
 CRISP DUCK WITH BLACK-PEPPER SAUCE
 (THE FOUR SEASONS)
 APPLES STUFFED WITH RED CABBAGE
 STEAMED SNOW PEAS
 CRÈME BRÛLÉE (LE CIRQUE)



PAGE 59: TUREEN AND BOWLS, BARDITH I. THIS PAGE: PLATES, THAXTON & COMPANY; FLATWARE, WATER GLASSES, SALTCELLARS, SHAKER, DECANter, AND COASTER, JAMES ROBINSON; WINEGLASSES, BACCARAT; HORSE HUNTING CUP, TIFFANY & COMPANY; PLACE-CARD HOLDERS AND STAFFORDSHIRE DOGS, JAMES II GALLERIES; CHAIRS, SIDEBORD, AND SCREEN, AGOSTINO ANTIQUES; BOWL AND TRAY, MICHAEL FEINBERG; RUG, THE GHIORDIAN

Illustrations: top, the Granger Collection; bottom, Bettmann Archive.





FIRE AND SPICE

CHILL THE BEER, MIX THE MARGARITAS, AND SLICE FRUIT FOR SANGRIA. EVEN YOUR FRIENDS FROM TEXAS WILL HOOT AND HOLLER OVER THIS BUFFET, BECAUSE NO ONE CAN RESIST ROSA MEXICANO'S PERFECT GUACAMOLE, SPICED WITH FRESH HOT PEPPERS AND CILANTRO. SPREAD YOUR BEST INDIAN BLANKET ON THE TABLE, ORDER DOZENS OF FRESH CORN AND FLOUR TORTILLAS FROM TACAPULCO, AND PLOP THEM INTO A BASKET. THEN SET THE TORTILLAS ALONGSIDE THE FABULOUS, CRUNCHY CHILI-RUBBED CHICKEN AND RICH CORN RAGOUT FROM ARIZONA 206'S YOUNG, INVENTIVE CHEF, BRENDAN WALSH. BAKING YOUR FAVORITE FLAN FOR DESSERT IS ALL THAT'S LEFT TO DO.

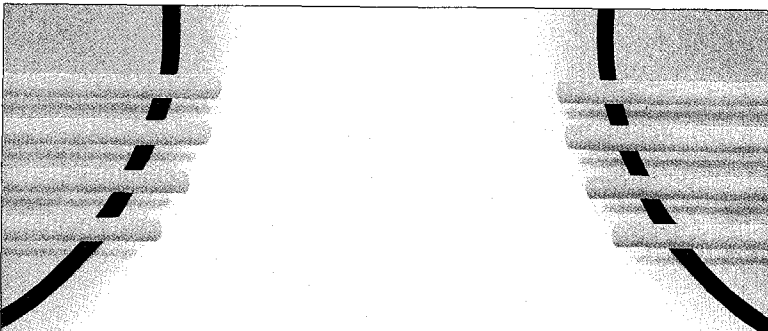
SOUTHWESTERN BUFFET FOR 18

GUACAMOLE (ROSA MEXICANO)
SALSA VERDE AND PICO DE GALLO, TORTILLA CHIPS
CHILI-RUBBED CHICKEN WITH CORN RAGOUT
(ARIZONA 206)
FRESH CORN AND FLOUR TORTILLAS
FLAN WITH COCONUT TUILES

PRECEDING SPREAD: PLATTER, D. F. SANDERS; WOOD BOWL, ZONA. BELOW:
PLATE, D. F. SANDERS; NAPKIN, POLO/RALPH LAUREN; FORK, WOLFMAN-
GOLD & GOOD COMPANY; KNIFE, HENRI BENDEL.







STAR FISH

IF YOU DO IT RIGHT—AND IT CAN BE DONE EVEN IN THE SMALLEST NEW YORK APARTMENT—GUESTS SHOULD ARRIVE IN BLACK TIE FOR THIS GLAMOROUS LITTLE DINNER THAT IS LAVISH YET STILL VERY LIGHT. HERE ARE TWO STELLAR—AND SURPRISINGLY EASY—DISHES FROM LE BERNARDIN'S DASHING YOUNG FRENCH CHEF, GILBERT LE COZE. HIS INTENSE TRUFFLE-INFUSED OYSTERS AND LUSCIOUS HALIBUT BATHED IN WARM HERBED VINAIGRETTE ARE SHOWSTOPPERS. ADD SUBLIME SWEETWATER PRAWNS (A NEWLY IMPORTED CARIBBEAN CRUSTACEAN) FROM CHANTERELLE'S CHEF, DAVID WALTUCK, AND DINNER BECOMES AN AFFAIR TO REMEMBER.

SEAFOOD GALA FOR 6

RILLETTES OF SALMON

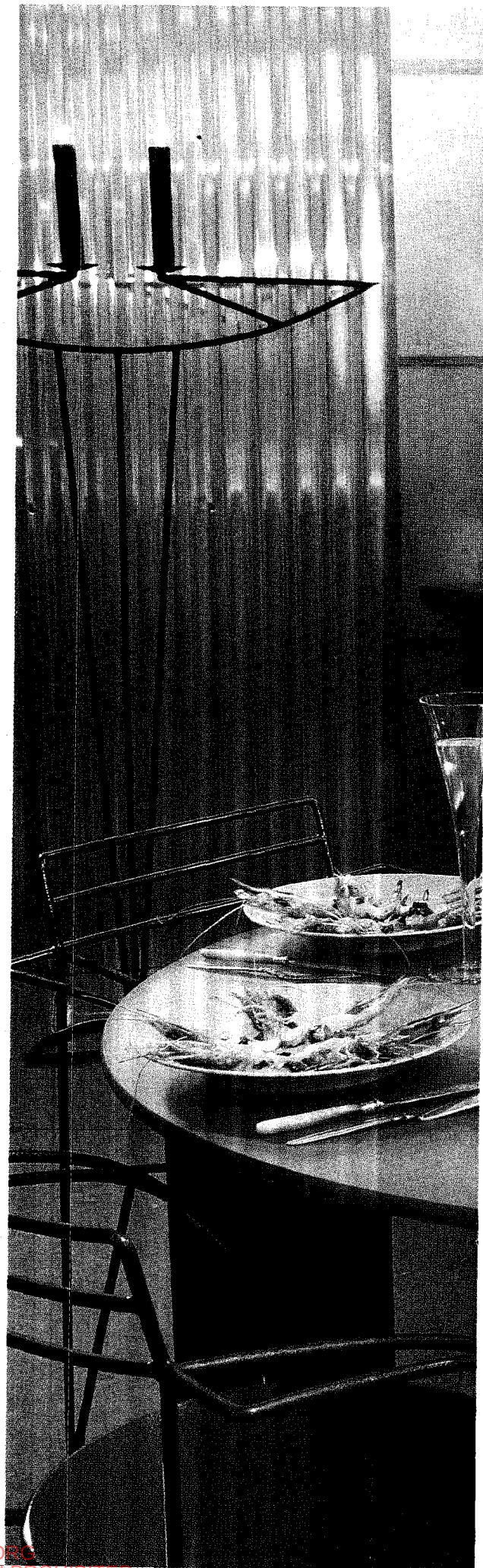
OYSTERS WITH TRUFFLES (LE BERNARDIN)

PRAWNS WITH GINGER-AND-LIME BUTTER (CHANTERELLE)

POACHED HALIBUT WITH WARM VINAIGRETTE

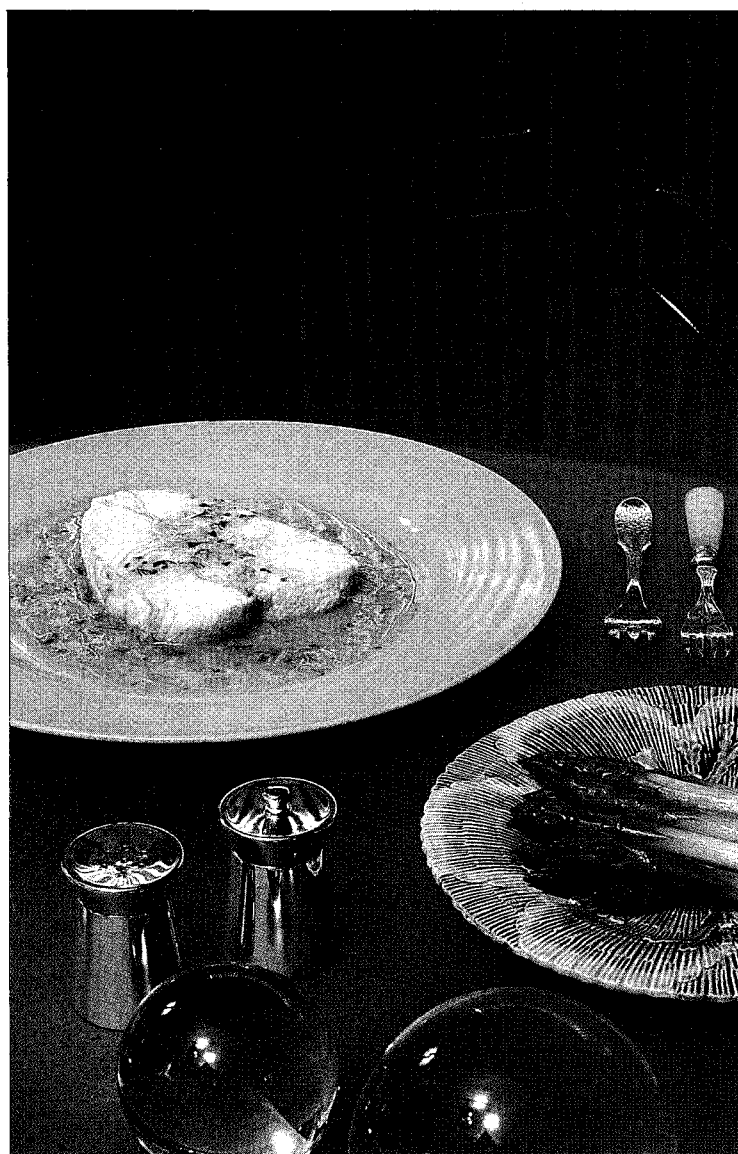
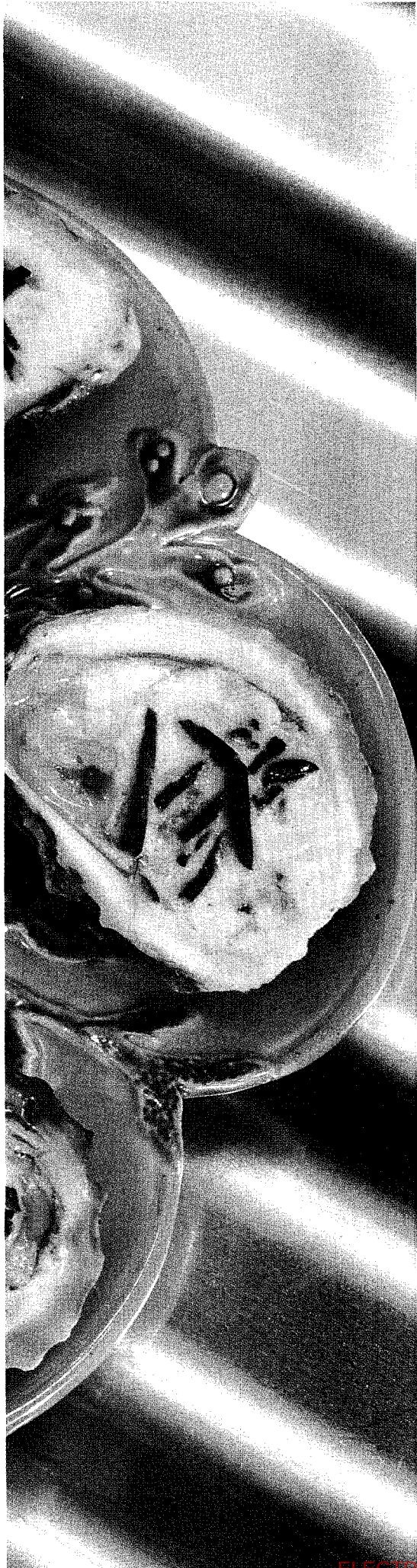
(LE BERNARDIN)

GRAND MARNIER SOUFFLÉ









PRECEDING SPREAD: TABLE AND CHAIRS, D. F. SANDERS; PLATES, BACCARAT; SILVER FLATWARE, ROYAL COPENHAGEN PORCELAIN; SIDE TABLE AND CANDELABRA, NOLTE; CHAMPAGNE BUCKET, CANDLESTICKS, AND GLASSES WITH CANDLES, BARNEYS NEW YORK. SET DESIGN BY HAPPY MASSEE.

ABOVE: CRYSTAL BALLS AND SALT AND PEPPER MILLS, TIFFANY'S; FISH FORK, JAMES II GALLERIES.

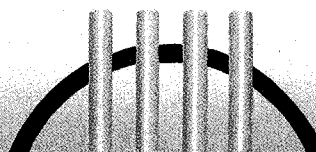






TAVOLA RUSTICANA

A ROMANTIC WINE CELLAR IS NOT A NECESSITY FOR CREATING A WONDERFULLY RUSTIC ITALIAN DINNER: THE AURA OF *ABBONDANZA* THAT SUFFUSES ITALIAN HOSPITALITY SEEMS IMPLICIT IN THIS MEAL. *ERMINIA*'S HOT-MOZZARELLA APPETIZER MARRIES FRESHLY MADE CHEESE WITH GARLIC-SCENTED TOMATOES AND RED PEPPERS. THE CENTERPIECE OF THE MEAL IS *PRIMAVERA*'S CELEBRATED ROSEMARY-SCENTED GRILLED BABY GOAT. ALSO FROM *PRIMAVERA* PADRONE *NICOLA CIVETTA* COMES THE JUSTLY FAMOUS *TIRAMI SU*, WHICH TRANSLATES AS "LIFT ME UP"—AND WILL DO JUST THAT, ITALIAN-STYLE.



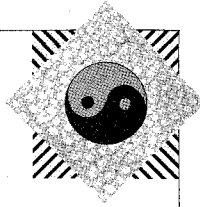
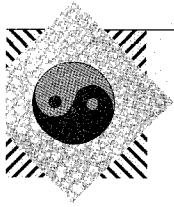
RUSTIC ITALIAN DINNER FOR 12

HOT MOZZARELLA WITH TOMATOES AND RED PEPPERS (*ERMINIA*)

PASTA WITH GARLIC AND BROCOLETTI DI RAPE

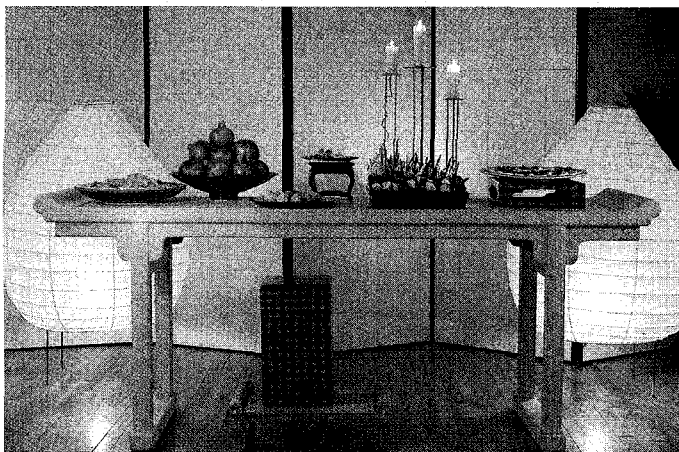
GRILLED BABY GOAT (*PRIMAVERA*)

TIRAMI SU WITH COLD ZABAGLIONE (*PRIMAVERA*)



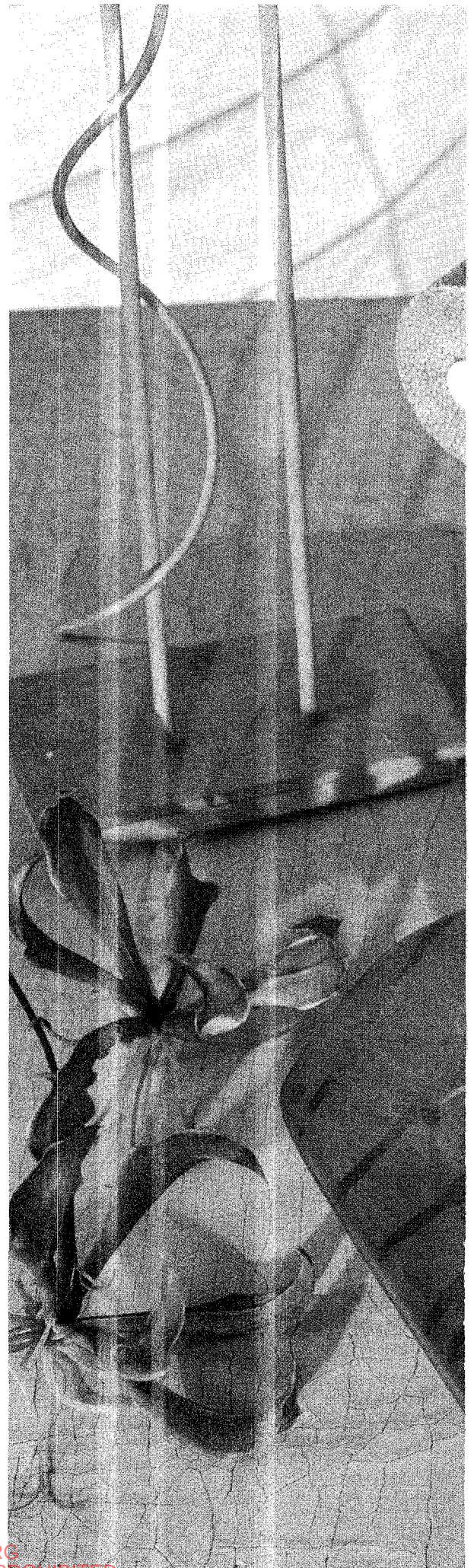
YIN AND YANG

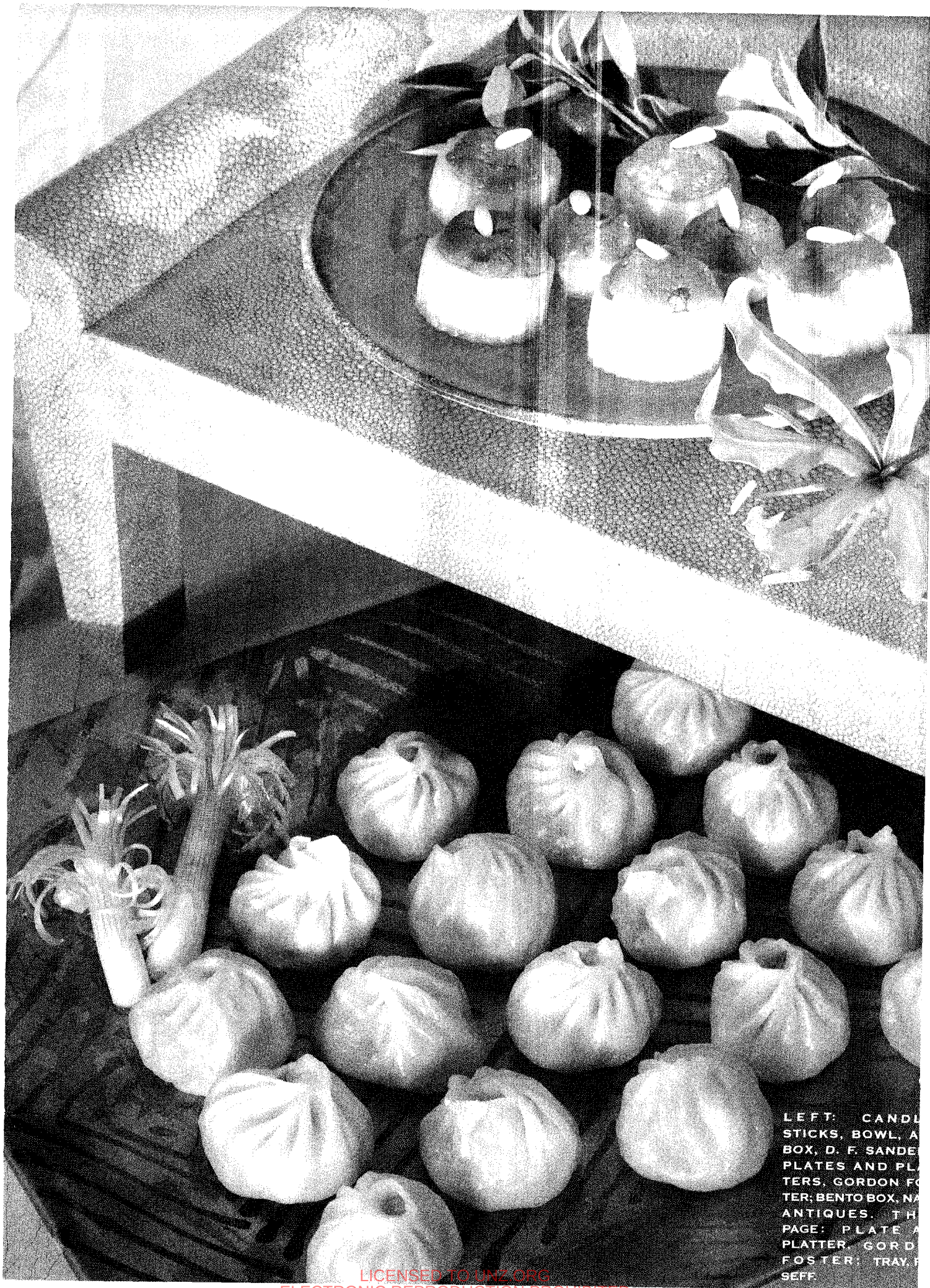
LET'S FACE IT: GETTING READY FOR A COCKTAIL PARTY CAN BE A CHORE. THANK GOODNESS FOR PIG HEAVEN, WHERE YOU CAN BUY JUICY PORK DUMPLINGS TO STEAM AT HOME, AND FOR PETROSSIAN, WHOSE GENTLY SMOKED SLICED SALMON REQUIRES ONLY A GARNISH OF LEMON. GEORGE LANG'S UNUSUAL CURRIED STEAK TARTARE, FROM CAFÉ DES ARTISTES, CAN BE MIXED IN MINUTES. AND WHILE IT TAKES SOME EFFORT TO MAKE JONATHAN WAXMAN'S SENSATIONAL SWEET RED-PEPPER PANCAKES (A JAMS FAVORITE), THE TOPPING OF TWO CAVIARS PROVES THAT THE MAN WHO SAID "LESS IS MORE" JUST MAY HAVE BEEN WRONG.



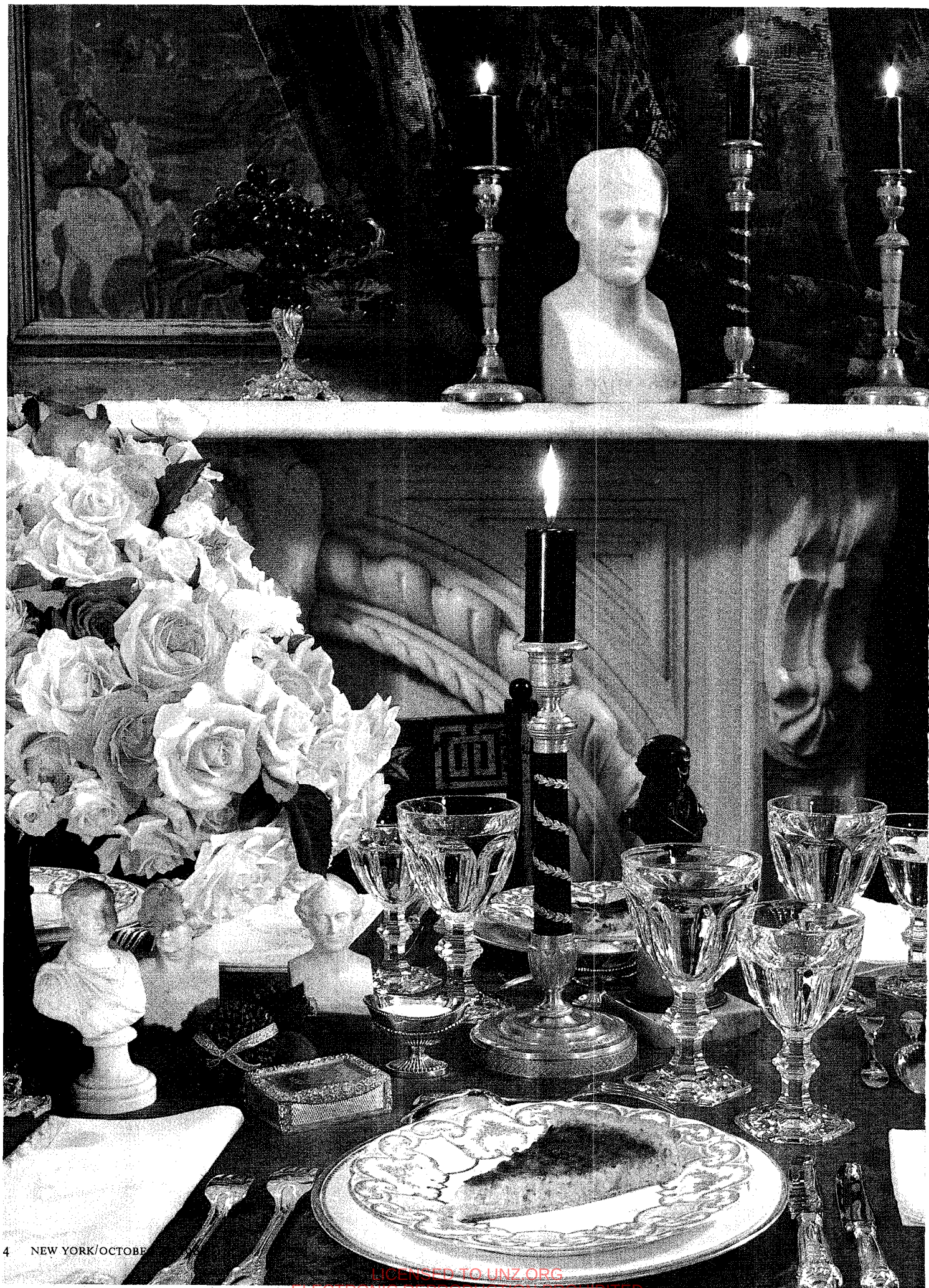
EAST-WEST COCKTAIL PARTY FOR 24

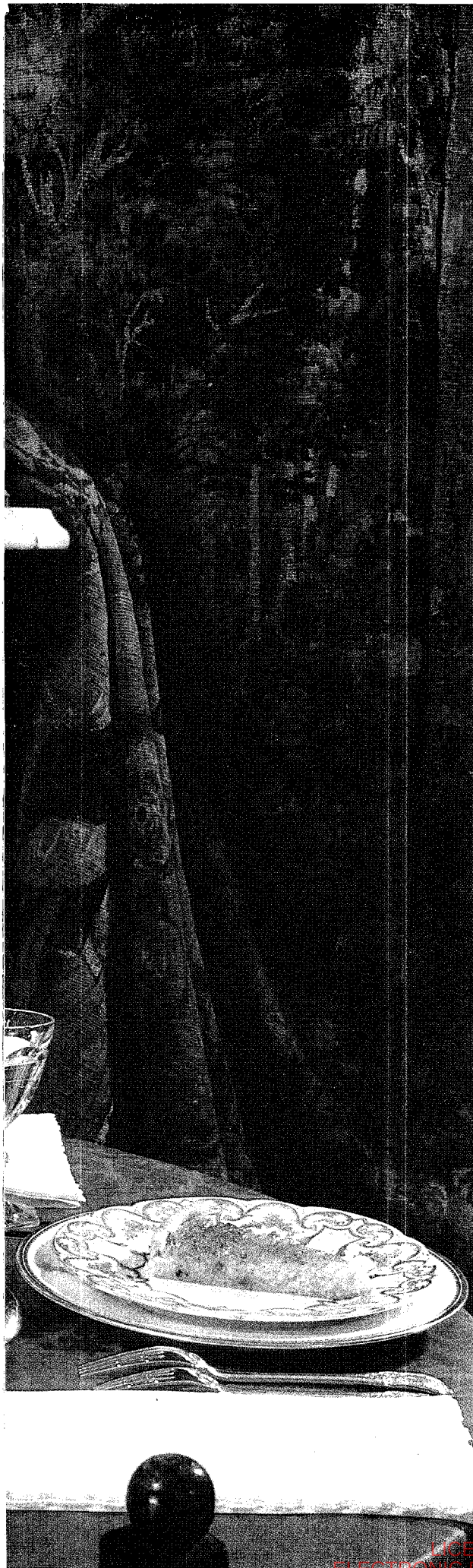
TOASTED CURRIED STEAK TARTARE (CAFÉ DES ARTISTES)
ORANGE BEEF
RED-PEPPER PANCAKES (JAMS)
SMOKED SALMON (PETROSSIAN)
STEAMED DUMPLINGS (PIG HEAVEN)
ASSORTED MAKI SUSHI





LEFT: CANDLE
STICKS, BOWL, A
BOX, D. F. SANDER
PLATES AND PL
TERS, GORDON FO
TER, BENTO BOX, NA
ANTIQUES. TH
PAGE: PLATE A
PLATTER, GORD
FOSTER: TRAY, F
SEFF.





FÊTE ACCOMPLIE

ANDRÉ SOLTNER, NEW YORK'S DEAN OF FRENCH COOKING, CALLS THE CUISINE OF HIS NATIVE ALSACE "REAL FOOD." THE WONDERFULLY SAVORY ONION TART HE ACCOMPANIES WITH CHILLED ALSATIAN WINE DOES NOT APPEAR ON THE MENU AT LUTÈCE, NOR DOES HIS EARTHY CHOUCROUTE GARNIE, SEASONED SAUERKRAUT HEAPED WITH ROASTED PHEASANT, SMOKED PORK, AND SAUSAGES. BOTH DISHES ARE PERSONAL FAVORITES THAT HE COOKS FOR FRIENDS. ANOTHER OF CHEF SOLTNER'S MASTER STROKES IS THE HIDDEN CRUNCH OF ALMOND MERINGUE IN HIS TART LEMON SOUFFLÉ GLACÉ. HERE IS A TASTE OF LUTÈCE FOR EVERYONE TO RE-CREATE AT HOME —UTTERLY SIMPLE FOOD THAT EXPRESSES THE EXQUISITE CLASSICAL TASTE OF THE CITY'S MOST CELEBRATED CHEF.

FRENCH HOLIDAY DINNER FROM LUTÈCE FOR 8

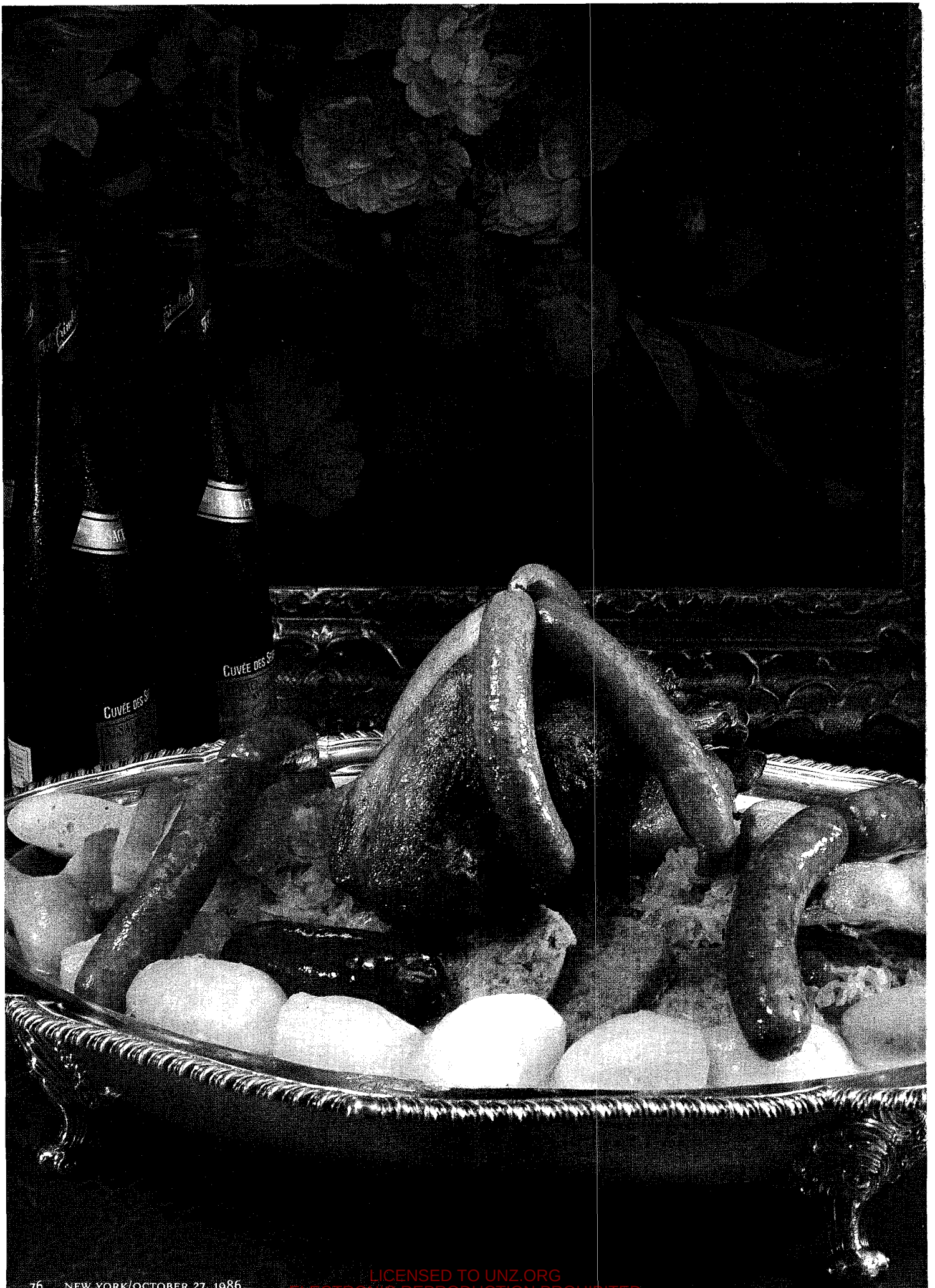
TARTE À L'OIGNON

CHOUCROUTE AU FAISAN

SALADE AU FROMAGE AVEC PAIN DE NOIX

SOUFFLÉ GLACÉ AU CITRON







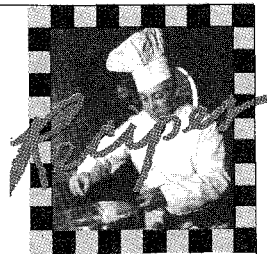
PRECEDING SPREAD: CHAIRS, FREDERICK P. VICTORIA; BUST ON MANTEL AND PLATES, MALMAISON; FLATWARE, ROYAL COPENHAGEN PORCELAIN; TAPESTRY, MARVIN KAGAN GALLERY; COMPOTE, JAMES II GALLERIES; SALTCELLARS, TIFFANY'S; VASE, NIAL SMITH.

LEFT: PLATES, MALMAISON; CARVING SET, JAMES ROBINSON. BELOW: PLATE, BARDITH I; NAPKIN, BARNEYS NEW YORK; CANDLESTICK, MALMAISON; GLASS, BACCARAT; FLATWARE AND SNUFF BOX, JAMES ROBINSON; FABRIC, BRUNSWIG & FILS; BUSTS, NIAL SMITH.





FOLLOW THE LEADERS



AMERICAN HARVEST

LUNCH FOR 6

ESSENCE OF WILD MUSHROOM

LATULIPE

- 2 ounces dried cèpes
- 6 tablespoons butter
- 2 cups chopped onion
- 2 large leeks (white part only), chopped
- ½ teaspoon minced garlic
- ¾ pound mushrooms, sliced
- 3½ cups chicken stock
- 1½ cups half-and-half or milk
- 1 cup crème fraîche or heavy cream
- Salt and pepper
- 6 tablespoons crème fraîche or sour cream
- 2 tablespoons minced parsley

Soak cèpes in 3 cups boiling-hot water for 1 hour. Strain liquid through a cheesecloth-lined sieve into a saucepan, and simmer until reduced to 1 cup. Rinse cèpes, and pat dry.

Melt butter in a large skillet. Add onion, leeks, and garlic, and cook over low heat until softened. Add mushrooms, and sauté until lightly browned. Add cèpes, and stir in reduced cèpe liquid. Bring to a boil, then reduce heat, and simmer for 10 minutes.

Process mixture in a food processor fitted with a metal blade until mushrooms are minced. Transfer to a large saucepan, and add stock. Bring to a boil, then reduce

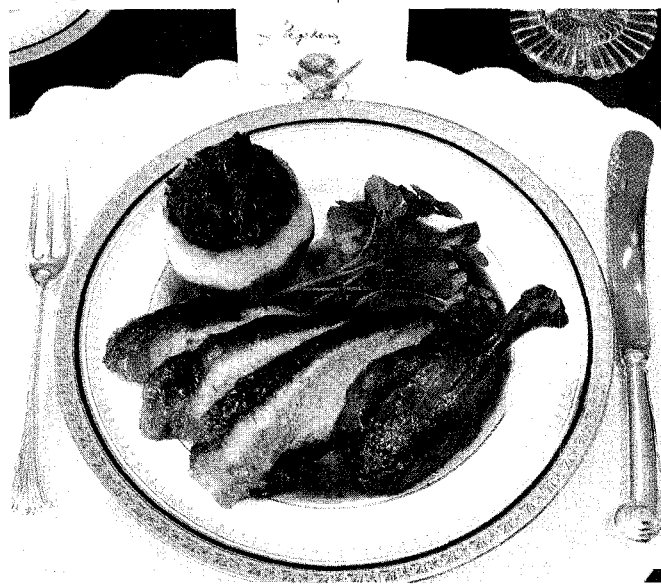
heat, and simmer for 30 minutes.

Stir in half-and-half and crème fraîche. Bring to a boil, and season with salt and pepper.

Garnish each portion with 1 tablespoon crème fraîche, and sprinkle with parsley.

- ¼ cup jasmine tea leaves
- 1 tablespoon Sichuan pepper (optional)

Three days in advance, cut off ducks' wings at second joint, and reserve with necks for sauce. Remove fat from cavities. Put ducks directly



The Four Seasons' crisp duck with black-pepper sauce

CRISP DUCK WITH BLACK-PEPPER SAUCE

THE FOUR SEASONS

- 3 ducks (each 4½ pounds), necks removed and reserved
- 1 ounce ginger, peeled and thinly sliced
- 2 cloves garlic, halved
- Rind of ½ orange, cut in thin strips
- 2 teaspoons crushed coriander seeds
- 1½ teaspoons black peppercorns
- 1 cup soy sauce
- 2 tablespoons honey

on refrigerator rack, breast side up, with space for air to circulate freely, and put a pan on shelf below to catch drippings. Refrigerate for 3 days.

In a jar, mix ginger, garlic, orange rind, coriander, peppercorns, soy sauce, and honey. Shake well, and refrigerate for 3 days, shaking daily.

Three hours before serving, gently pierce back and sides of ducks with tip of a knife (do not pierce breast). Put each duck on a rack set over a shallow pan.

Strain marinade, and brush on ducks. Spoon re-

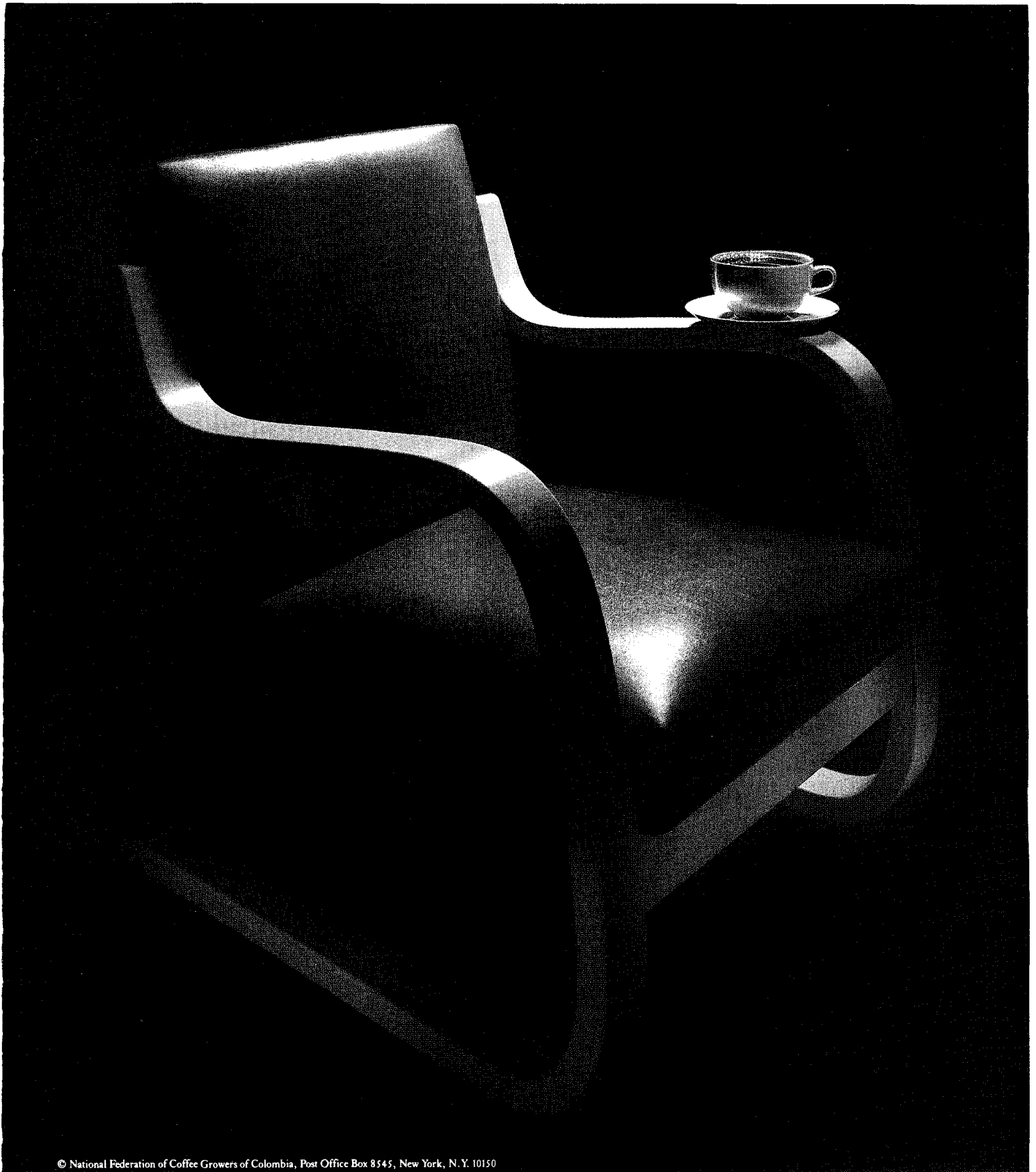
maining marinade and any marinade drippings from pan into ducks' cavities.

Adjust oven racks to lowest and second-lowest positions. Heat oven to 350 degrees. Pour 3 quarts water into a large roasting pan, and add tea leaves. Put pan on lowest oven rack. Position ducks directly on rack above pan, making sure they do not touch each other. Roast for 1½ hours, until skin is shiny, a dark caramel color, and very crisp.

Carefully remove oven rack with ducks in place. Insert a kitchen fork into each duck's neck cavity, and tip duck over a bowl to collect juices; set juices aside for sauce. Sprinkle ducks with Sichuan pepper. Let stand for 10 minutes before carving. Serve with black-pepper sauce.

BLACK-PEPPER SAUCE

- 1 tablespoon vegetable oil
- Necks and wing tips from ducks
- 1 stalk celery, chopped
- 1 carrot, chopped
- 1 onion, peeled and chopped
- 1 bay leaf
- 3 large mushrooms, halved
- 4 cloves garlic
- 1½ tablespoons crushed black peppercorns
- 6 cloves
- 2 tablespoons tomato purée
- 2 tablespoons flour
- 1½ cups dry red wine
- 4 cups brown veal stock
- 2 large shallots, chopped
- Cavity juices from roasted ducks
- 3 tablespoons lightly salted butter



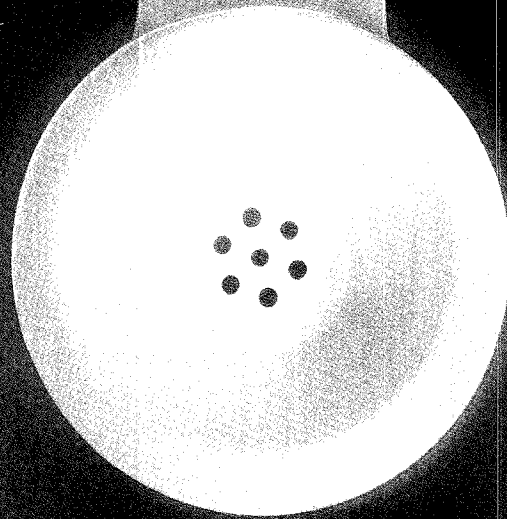
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Freshly ground black pepper

One day in advance, adjust oven rack to lowest position, and heat oven to 400 degrees. Heat oil in a large skillet. Add duck pieces, and brown over high heat for 5 minutes. Put skillet in oven, and cook for 25 minutes, stirring occasionally.

Stir in celery, carrot, onion, bay leaf, mushrooms, garlic, 1 tablespoon peppercorns, and the cloves, and roast for 5 more minutes.

Return skillet to stove top. Stir in tomato purée, then flour. Add 1 cup red wine and the stock. Stir, and bring to a boil. Lower heat, and simmer until reduced to 2 cups, about 3 hours.

Pass sauce through a fine sieve into a medium saucepan. Bring to a simmer, skim off fat, and cook until reduced to 1½ cups; cool, and refrigerate.

Combine remaining wine, the shallots, and remaining peppercorns in a 1-quart saucepan. Stir in reserved duck juices, and simmer until reduced to ¼ cup. Whisk in refrigerated duck sauce. Bring to a boil, and whisk in butter. Strain into a sauceboat, and sprinkle with ground pepper.

Note: Recipe for brown veal stock appears on page 498 of *The Four Seasons* cookbook.

CRÈME BRÛLÉE

LE CIRQUE

- ½ cup dark brown sugar
- 3 cups heavy cream
- 1 vanilla bean, split
- 6 egg yolks
- Pinch salt
- ¾ cup granulated sugar

Spread brown sugar in a thin layer in a cake pan. Dry near pilot light in oven for 24 hours, or set aside at room temperature for 48 hours. With fingers, rake sugar frequently.

Adjust oven rack to lowest position. Heat oven to 300 degrees. Put cream and vanilla bean in a large saucepan, and heat until warm. In a large bowl, mix egg yolks

with salt and sugar. Gradually whisk in cream. Strain through a double-mesh sieve into 6 ungreased ½-cup oval porcelain ramekins.

Transfer ramekins to a jelly-roll pan. Pour hot water into pan to come halfway up outside of ramekins. Bake for 20 to 30 minutes, until custard is just set (if bubbles appear on surface, custard will be overcooked).

Let cool, then refrigerate. At serving time, sprinkle brown sugar in a thin layer over custard. Place under broiler, close to heat source, until sugar caramelizes. Serve immediately.

SOUTHWESTERN B U F F E T

FOR 18

GUACAMOLE

ROSA MEXICANO

- 2 teaspoons seeded, cored, and minced fresh jalapeño or serrano pepper
- ½ cup diced white onion (¼-inch dice)
- 1 to 2 tablespoons minced fresh coriander
- ½ to ¾ teaspoon salt
- 1 ripe medium avocado
- 3 tablespoons diced tomato, seeds and interior ribs removed

In a mortar or stainless-steel mixing bowl, combine 1 teaspoon peppers, 2 tablespoons onion, 1 teaspoon coriander, and ½ teaspoon salt. Mash with back of a wooden spoon until mixture forms a wet paste.

Halve avocado lengthwise, and remove pit. With tip of a small knife, cut avocado into ½-inch dice. Lift pieces from skin with a spoon to avoid mashing, and add to mortar or bowl. Stir gently.

Add remaining peppers, onion, coriander, and the tomato, and stir carefully. Adjust seasoning to taste with salt, coriander, and peppers. Serve immediately.

Note: To make 18 servings, quadruple recipe.

CHILI-RUBBED CHICKEN WITH CORN RAGOUT

ARIZONA 206

Cornmeal coating:

- 1 pound coarse yellow cornmeal
 - ¼ cup ancho-chile powder
 - 4 tablespoons ground cumin
 - 1 tablespoon cayenne pepper
 - 1 teaspoon salt
 - 2 tablespoons finely ground black pepper
- Chicken:
- 18 large boned chicken breasts with wing attached

- 1 4-ounce can chipotle peppers
 - 1½ cups olive oil
 - ¾ pound unsalted butter
- Corn ragout:
- ¾ pound chilled unsalted butter, cubed
 - 1½ cups seeded, cored, and julienned Anaheim peppers
 - 1½ cups seeded, cored, and julienned poblano peppers
 - 1½ cups seeded, cored, and julienned red bell peppers
 - 5 tablespoons minced garlic
 - 10 cups corn kernels
 - 2 quarts chicken stock
 - 36 medium mustard-green leaves, shredded
 - 3 cups peeled, seeded, and coarsely chopped tomato
 - 1 cup packed basil leaves

Mix together all ingredients of cornmeal coating, and set aside in a flat pan.

Remove tip and second joint from each chicken wing. Pat chicken dry. Purée chipotles with seeds and can liquid; brush on chicken. Press both sides of breasts into cornmeal to coat evenly.

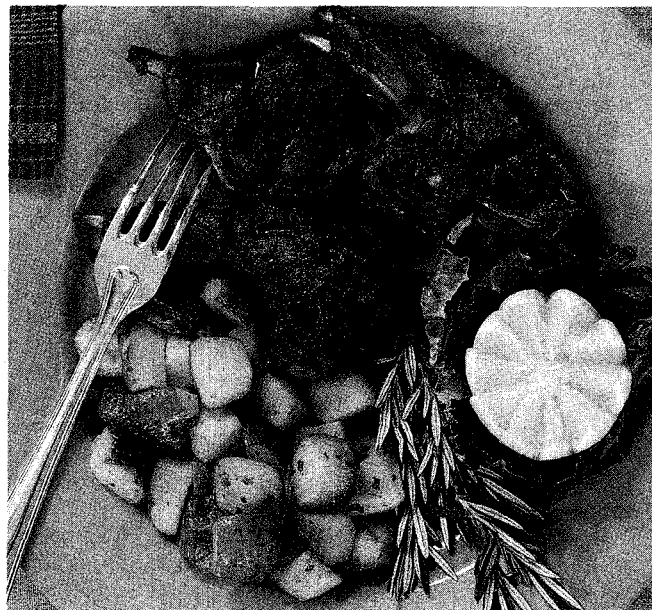
In a 12-inch skillet, heat 6 tablespoons olive oil and 6 tablespoons butter until bubbling. Over medium-high heat, cook chicken skin side down until skin begins to crisp, about 5 minutes. Turn, and cook for 2 minutes more; transfer to baking sheets, skin side up. Repeat to brown all chicken breasts.

Adjust oven racks to high and low positions. Heat oven to 500 degrees.

Make corn ragout: In an 8-quart soup kettle, melt 4 tablespoons butter. Sauté julienned peppers for 2 minutes. Add garlic and corn, and toss over medium heat for 1 minute. Add stock, and bring to a boil. As stock boils, whisk in remaining butter just until emulsified. Stir in mustard greens and tomato, and set aside at room temperature.

Cook chicken in oven until topping is crisp and juices run clear when thickest part is pierced, about 15 minutes.

Stir corn mixture over low



Primavera's grilled baby goat

heat until just hot (do not let mixture simmer or sauce will separate). Stir in basil. Ladle $\frac{1}{4}$ to $\frac{1}{3}$ cup corn mixture onto warm dinner plates, and top with chicken. Serve immediately.

Note: Chilies and spices available at Casa Moneo.

SEAFOOD GALA FOR 6

OYSTERS WITH TRUFFLES

LE BERNARDIN

- $\frac{1}{2}$ cup heavy cream
- 1 1-ounce can black truffles, cut in fine julienne
- Truffle juice from can
- 24 Belon, bluepoint, or Cotuit oysters
- Freshly ground white pepper
- Coarse salt
- 4 tablespoons unsalted butter
- Juice of $\frac{1}{2}$ lemon
- Seaweed

Adjust oven rack to lowest position. Heat oven to 450 degrees. In a small saucepan, mix cream, truffles, and half of truffle juice. Bring to a boil, and set aside.

Open oysters, reserving liquid from 6. Pour oyster liquid through a fine strainer into a saucepan. With a small knife, free oysters from bottom shells. Sprinkle oysters lightly with pepper, and transfer to a baking sheet covered with coarse salt.

Put oysters in oven until hot to touch but not dry, about 5 minutes. Reheat sauce. Whisk in butter, remaining truffle juice, and lemon juice to taste. Adjust seasoning.

Transfer hot oysters to seaweed-lined plates. Spoon truffle sauce over each oyster. Serve immediately.

PRAWNS WITH GINGER-AND- LIME BUTTER

CHANTERELLE

- 18 sweetwater prawns (usually available at Citarella)

Juice of 3 limes

- 1 cup dry white wine
- 1 3-inch piece ginger, sliced
- $\frac{1}{4}$ cup heavy cream
- $\frac{3}{4}$ pound chilled unsalted butter, cubed
- Salt and pepper
- $\frac{1}{4}$ cup vegetable oil
- $\frac{1}{2}$ cup thinly sliced (on the diagonal) scallion greens

Several hours in advance, split prawns in half (including heads). Remove and discard intestinal vein, and twist off claws. Arrange crushed ice or ice cubes in a

Arrange prawn halves like wheel spokes on heated plates. Spoon 3 to 4 tablespoons sauce over each portion, allowing it to spill onto plate. Garnish with scallions. Serve immediately.

POACHED HALIBUT WITH WARM VINAIGRETTE

LE BERNARDIN

- 2 cups dry white wine
- 2 cups white vinegar
- $\frac{1}{2}$ carrot, peeled and sliced
- $\frac{1}{2}$ small onion, peeled and sliced



Jams' red-pepper pancakes with caviar

dish. Cover ice with plastic wrap, then add prawns. Cover, and refrigerate.

To make sauce, combine lime juice, wine, and ginger in a medium non-aluminum saucepan. Simmer until reduced by three quarters. Add cream, and simmer until reduced by half (mixture will be thick). Strain, and return to clean saucepan. Just before cooking prawns, bring strained liquid to a boil. Slowly whisk in butter. Add salt and pepper to taste, and keep warm.

Adjust broiler rack as close to heat source as possible, and preheat broiler. Heat 2 tablespoons oil in a large skillet until very hot. Fill skillet with prawn halves, shell side down. Cook over high heat for 1 minute. Put skillet under broiler, and cook just until flesh turns opaque white. Repeat as necessary.

- $\frac{1}{4}$ celery stalk, sliced
- $\frac{1}{2}$ tomato, coarsely chopped
- Pinch thyme
- 2 teaspoons salt
- $\frac{1}{2}$ bay leaf
- 12 black peppercorns
- 6 10-ounce halibut steaks, bone in and skin on
- Vinaigrette (recipe below)

In a 6-quart non-aluminum stockpot, combine $2\frac{1}{2}$ quarts cold water, the wine, vinegar, carrot, onion, celery, tomato, thyme, salt, bay leaf, and peppercorns. Cover, and bring to a boil. Simmer for 15 minutes, then strain into a deep non-aluminum pan large enough to hold fish steaks in a single layer. Let cool to room temperature.

Put halibut into cooled liquid. Heat just to a simmer. Turn off heat, and let halibut stand for 5 to 8 minutes or until flesh appears slightly

translucent when point of a small knife is inserted between bone and flesh.

With a large slotted spoon or skimmer, transfer halibut to warmed dinner plates; remove skin. Top each portion with $\frac{1}{4}$ cup vinaigrette, and serve immediately.

VINAIGRETTE

- $\frac{1}{4}$ cup sherry-wine vinegar
- $\frac{1}{4}$ cup red-wine vinegar
- $\frac{1}{2}$ cup mild olive oil
- $\frac{1}{2}$ cup vegetable oil
- 1 teaspoon Dijon mustard
- Salt and freshly ground pepper
- 2 tablespoons minced shallots
- $\frac{1}{4}$ cup minced fresh herbs (equal amounts of chives, tarragon, and chervil) or chives

In a medium non-aluminum saucepan, whisk vinegars, oils, and mustard with salt and pepper to taste. Heat vinaigrette over low heat until warm to touch. Just before serving, stir in shallots and herbs.

RUSTIC ITALIAN DINNER FOR 12

HOT MOZZARELLA WITH TOMATOES AND RED PEPPERS

ERMINIA

- 4 medium red bell peppers, roasted, seeded, and peeled
- 8 small cloves garlic, peeled
- $\frac{3}{4}$ cup minced parsley
- Salt and pepper
- 2 teaspoons balsamic vinegar
- 3 cups mild extra-virgin olive oil
- Juice of 2 medium lemons
- 1 teaspoon minced garlic
- $\frac{1}{2}$ cup thinly sliced red onion
- 1 teaspoon crushed dried oregano
- 3 ripe medium tomatoes, each cut in 6 wedges
- 3 pounds fresh mozzarella curds (available to order at Manganaro)
- 12 Niçoise olives
- 36 fresh basil leaves

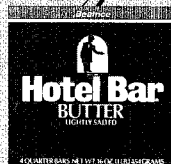
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Hotel Bar Butter PRESENTS *The great Chefs of New York*



What's the secret of the Phyllo Crumple with Chicken and Truffles that Chef Barry Wine prepares at The Casual Quilted Giraffe restaurant in New York? Hotel Bar Butter. It's the same Hotel Bar Butter that's the special ingredient at the dinner table at homes throughout New York. Hotel Bar's fresh, creamy taste has been making every meal a special meal for years.

Chef Wine's recipe is below. The secret ingredient that makes it so special is at your supermarket. Hotel Bar Butter.

Phyllo Crumple with Chicken and Truffles

TO MAKE CRUMPLES, lay out phyllo sheets, two at a time. Brush each sheet lightly with melted butter. Crumple edges of one sheet toward its center to form a 5-inch circle. Place the circle in the center of the second buttered sheet. Crumple the edges up around the circle. Set crumples on a parchment or aluminum foil-lined baking sheet. Bake in a pre-heated 400° oven 4-5 min., or until golden brown. **TO MAKE SAUCE**, reduce wine and vinegar over medium heat in one-quart saucepan until two tablespoons remain. Whisk in cream. Add cold butter, one piece at a time, whisking until butter melts. Season with lemon juice and pepper. Keep sauce warm in a pan of hot water. **TO MAKE FILLING**, season chicken with salt and pepper. Melt butter and cook chicken over medium heat for 4-5 minutes, turning the pieces occasionally. Add cooked asparagus and diced pepper; cook and stir 2-3 minutes. **TO ASSEMBLE**, spoon filling into crumples, top with sauce and garnish with truffle slices.

Crumples

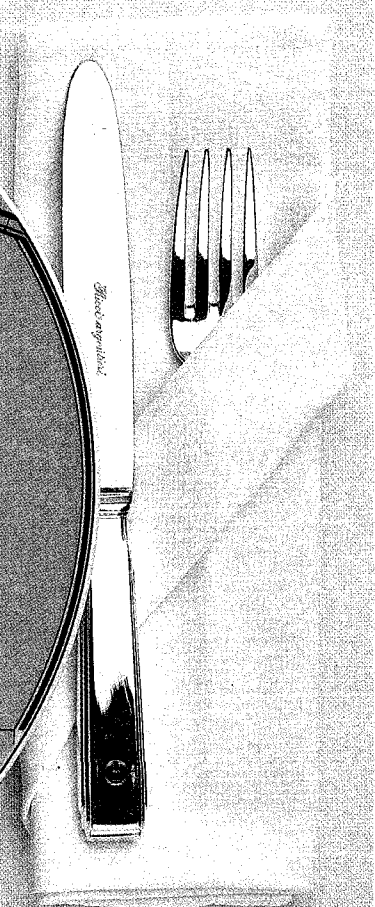
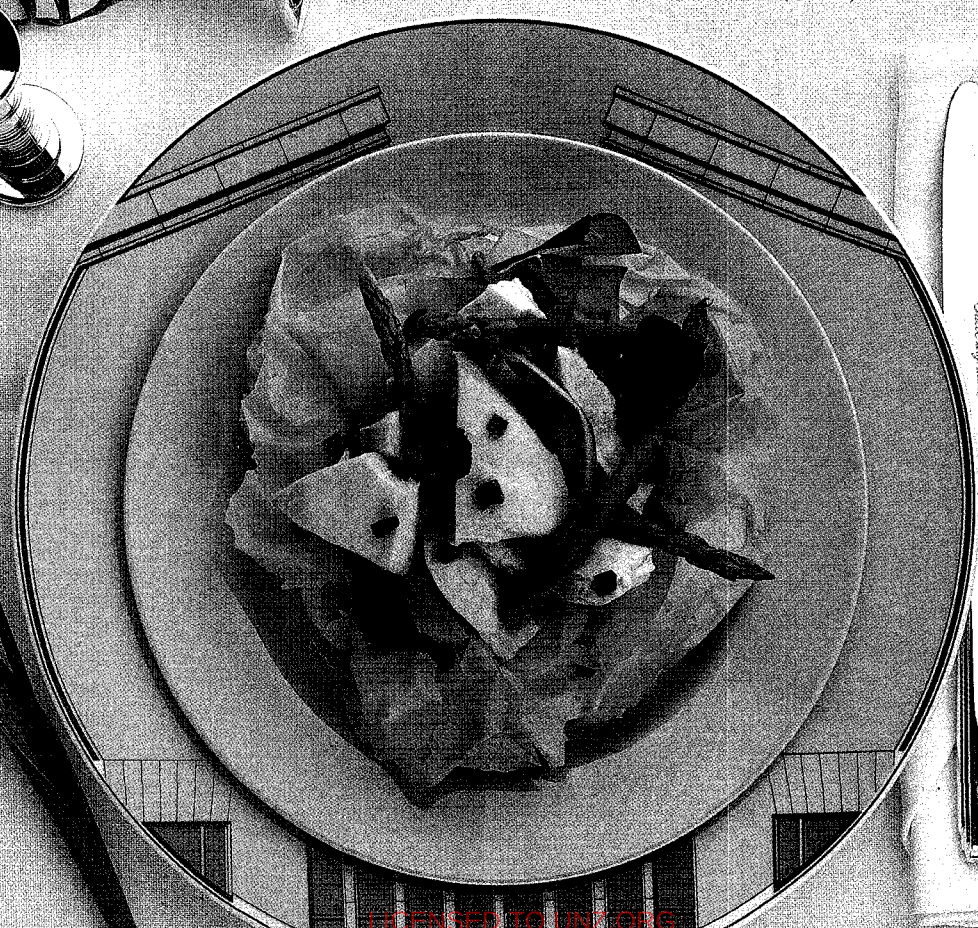
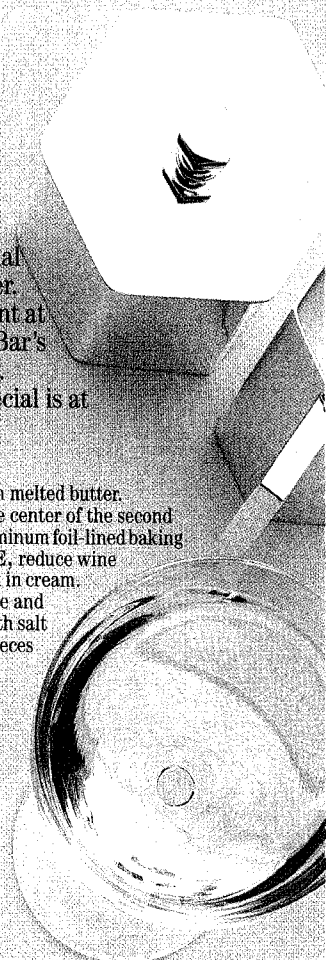
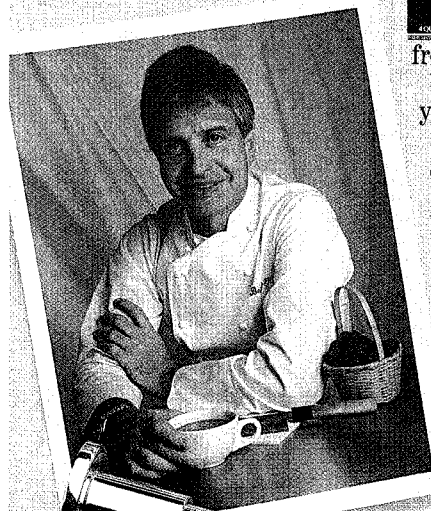
8 sheets phyllo dough
(homemade, refrigerated
or frozen)
4 T. melted Hotel Bar Butter

Sauce

¼ cup white wine
1 T. white wine vinegar
2 T. whipping cream
½ lb. (2 sticks) cold
Hotel Bar Butter, cut
into small pieces
2 t. lemon juice
½ t. pepper

Filling

4 chicken breast halves,
cut into bite-sized pieces
12 asparagus spears,
cooked crisp-tender
1 small red pepper,
seeded and diced
4 T. Hotel Bar Butter
½ t. salt, ¼ t. pepper
One black truffle, thinly
sliced (optional)



Cut each pepper lengthwise into 18 julienne strips. Toss in a bowl with garlic cloves, ½ cup parsley, 1 teaspoon salt, ½ teaspoon pepper, the vinegar, and 1 cup oil. Cover, and set aside.

Make tomato marinade: In a large bowl, mix lemon juice, minced garlic, onion, remaining parsley, the oregano, remaining oil, ½ teaspoon salt, and ¼ teaspoon pepper. Cut tomato wedges crosswise to make large chunks. Add to dressing, and squeeze tomatoes with hands to crush a little and partially press seeds and juice into dressing until color becomes slightly rosy. Cover, and set aside for no longer than 2 hours.

Make mozzarella: In a stockpot, bring 8 quarts water to a simmer. Add 2 tablespoons salt, and turn off heat. Transfer 2½ quarts hot salted water to a large bowl. Add a third of curds to bowl, and immediately stir with a large spoon until curds are melted and stringy, about 1 minute.

Drain curds, and return to empty bowl. Squeeze with hands to break into 4 pieces. Quickly work each piece into a round, smooth cushion shape; put each on a warm dinner plate, cover, and keep warm. Repeat procedure twice to make 12 portions.

Arrange 6 strips marinated pepper in a pinwheel design over each cheese serving (reserve marinade for another use) and an olive in center, then surround with 3 basil leaves. Put 3 chunks marinated tomato on each plate, and top each cheese portion with 3 to 4 tablespoons tomato marinade. Serve immediately.

GRILLED BABY GOAT

PRIMAVERA

- 1 baby goat, about 12 to 15 pounds (available at Ottomaneli)
- Juice of 2 lemons
- Leaves of 3 fresh rosemary sprigs
- 3 cloves garlic, minced
- ½ cup dry white wine
- ½ cup olive oil

Salt and pepper to taste

Ask butcher to clean goat and cut meat into 4-inch chunks without removing bones. Mix lemon juice, rosemary, garlic, wine, oil, and ½ teaspoon each salt and pepper in a pan large enough to hold meat. Add goat pieces, and coat with marinade. Let stand for 2 to 3 hours.

Preheat broiler. Transfer meat to hot broiler pan. Broil for 10 to 15 minutes, turning constantly. Transfer meat to a roasting pan, and keep warm in a 250-degree oven.

In a mixing bowl, beat egg yolks with sugar and remaining Marsala and brandy until light and foamy. Stir in mascarpone. In a clean bowl, whip egg whites to firm peaks, and fold into Marsala cream. Spread half of mixture over ladyfingers. Drizzle remaining coffee mixture over remaining ladyfingers, then layer in dish. Top with remaining cream.

Cut chocolate into ½-inch cubes, and grind in food processor or blender. Sprinkle evenly over cream. Cover with aluminum foil, and refrigerate for 4 to 24 hours.



Primavera's tirami su with cold zabaglione

TIRAMI SU WITH COLD ZABAGLIONE

PRIMAVERA

- 2 cups brewed espresso, cooled
- ½ cup brandy
- ½ cup sweet Marsala
- 24 dry Italian ladyfingers
- 6 eggs, separated
- 6 tablespoons sugar
- 1 pound mascarpone (or ½ pound ricotta cheese mixed with ½ cup heavy cream)
- 8 ounces bittersweet chocolate

Mix coffee with ¼ cup each brandy and Marsala. Put 12 ladyfingers close together on bottom of a shallow 3-quart serving dish. Drizzle with half of coffee mixture.

EAST-WEST COCKTAIL

PARTY FOR 24

TOASTED CURRIED STEAK TARTARE

Café des Artistes

- 6 egg yolks, lightly beaten
- 3 tablespoons curry powder
- ½ cup Dijon mustard
- 4 ounces anchovy fillets, drained and chopped
- ½ cup capers, rinsed and drained
- ½ cup finely chopped onion
- 1 cup toasted pine nuts
- ½ teaspoon ground black pepper
- 3 pounds freshly ground lean sirloin

- 4 onions, peeled
- 1 cucumber, peeled
- 4 yellow bell peppers, seeded and cored

In a large bowl, mix egg yolks, curry powder, and mustard. Stir in anchovies, capers, chopped onion, pine nuts, and pepper. Add sirloin, and mix well. Adjust seasoning with curry powder or pepper.

Cut each onion into 8 wedges, and separate layers to make small onion boats. Cut cucumber into ¼-inch rounds. Cut peppers into squares. Put onion boats, cucumber slices, and pepper squares on baking sheet.

Put rounded tablespoons of steak on each piece, and broil until top of meat is just toasted, about 10 to 30 seconds. Serve immediately.

RED-PEPPER PANCAKES

JAMS

Cream garnish:

- ¼ red bell pepper, roasted, peeled, seeded, cored, and minced
- ¼ pound smoked salmon, minced
- 2 tablespoons minced chives
- 1 cup crème fraîche
- 1 tablespoon lime or lemon juice

Salt and pepper

Tabasco sauce

Pancakes:

- ¼ cup corn kernels
- 2 red bell peppers, roasted, peeled, seeded, and cored
- 1 shallot, minced
- 3 eggs, separated
- ¼ pound butter, melted
- ¼ teaspoon salt
- ¼ teaspoon pepper
- 2 cups milk
- 1½ cups flour

Garnish:

- 4 ounces salmon caviar
- 4 ounces whitefish caviar

Make cream garnish: Put red pepper in a bowl. Whisk in salmon, chives, crème fraîche, lime or lemon juice, and salt, pepper, and Tabasco sauce to taste. Cover, and refrigerate.

Make pancakes: If using fresh corn, blanch for 1 minute; if using canned or frozen

corn, rinse. Drain well, and put in a large bowl. Purée red peppers in a food processor, and add to bowl. Whisk in shallot, egg yolks, butter, salt, pepper, milk, and flour. Whip egg whites to firm peaks, and fold into batter. Drop by heaping teaspoonfuls onto an ungreased hot griddle. Cook until pancake bottoms are lightly browned. Turn, and cook until set, about 30 seconds to 1 minute.

Put pancakes on platter in pairs with edges of each pair overlapping. Top each pair with 1 heaping teaspoon cream garnish. Put ½ teaspoon salmon caviar over cream, then ½ teaspoon whitefish caviar. Serve immediately.

FRENCH HOLIDAY

DINNER FROM
LUTÈCE FOR 8

TARTE À L'OIGNON

Crust:

- 2 cups flour
- 1 teaspoon salt
- ¼ pound chilled butter, sliced
- ½ cup ice water

Onion filling:

- 4 tablespoons butter
- 1½ pounds onions, finely diced
- 1 tablespoon flour
- 2 eggs, lightly beaten
- Pinch grated nutmeg
- Salt and pepper
- 1 tablespoon butter, melted

Make crust: Put flour, salt, and butter into a mixing bowl (or a food processor fitted with a metal blade). Using a pastry blender (or processor), cut butter into dry ingredients until mixture has sandy texture and butter disappears. Add water, and mix (or process) until dough holds together. Refrigerate in plastic wrap until firm enough to roll, about 1 hour.

Make filling: Melt 4 tablespoons butter in a large skillet. Add onion, and stir over medium-low heat until soft and beginning to color, about 30 minutes. Sprinkle

flour evenly over onion, and stir over low heat until flour is cooked and absorbed, about 2 minutes. Remove onion from heat, and let cool for 10 minutes. Stir in eggs and nutmeg. Add salt and pepper to taste.

Adjust oven rack to lowest position. Heat oven to 350 degrees. Roll out dough to a 14-inch circle. Place in a 10-by-¾-inch flan ring set on a parchment-lined baking sheet. Trim dough to ½ inch beyond top edge of ring. Bend dough inward, and press against ring to make a flat side rising ¼ inch above top of ring. Refrigerate to mold dough in ring, about 30 minutes.

Spread onion filling evenly in dough. Bake for 15 minutes. Remove from oven, and, with tip of a sharp knife, pierce any large bubbles formed by filling. Bake for 20 to 30 minutes more, checking again for bubbles, until filling is set and golden brown. Remove tart from oven, and immediately brush with melted butter. Remove flan ring, and serve warm.

CHOUCROUTE AU FAISAN

- 4 pounds sauerkraut
- Salt and pepper
- 2 pounds smoked pork loin (Kassler Rippchen)
- 4 tablespoons goose, duck, or chicken fat
- 2 cups thinly sliced onion
- 1 pound smoked bacon, unsliced
- 1½ cups dry white wine
- 8 juniper berries
- 1 salted pig's knuckle
- 2 medium cloves garlic, crushed and peeled
- 1 teaspoon caraway seeds
- 1 pheasant, trussed
- 6 tablespoons vegetable oil
- 8 large russet potatoes, peeled and halved
- 2 smoked bratwurst
- 1 tablespoon kirschwasser
- 8 frankfurters
- 2 white sausages (weisswurst)
- 2 blood sausages (blutwurst)

Put sauerkraut in a large mixing bowl (or 2 bowls). Add boiling water to cover,

stir with spatula to separate pieces, then drain. Repeat twice. When cool, squeeze out liquid. Rake with fingers to separate, and sprinkle lightly with pepper.

Adjust oven rack to lowest position. Heat oven to 300 degrees. Trim excess fat from pork. Debone, and reserve bones.

Melt fat in an 8-quart ovenproof kettle or Dutch oven. Add onion, and stir over low heat until softened. Add bones, bacon, wine, juniper berries, a pinch pepper, and 1 cup water. Cover, and simmer for 10 minutes.

Put pig's knuckle in a 2-quart saucepan. Cover with water, and simmer for 45 minutes or until tender. Drain, and keep warm.

Add sauerkraut to kettle with onion mixture, and add water to half cover. Tie garlic and caraway seeds in cheesecloth, and add to kettle. Bring liquid to a boil. Put a round of parchment paper over sauerkraut, and cover with lid. Bake for 1 hour.

Meanwhile, rinse pheasant, pat dry, and sprinkle with salt. Heat 4 tablespoons oil in a medium ovenproof skillet, and brown pheasant, turning frequently. Roast in oven until juices run pink, about 45 minutes, basting several times with pan liquid.

Add potatoes to sauerkraut, and sprinkle lightly with salt. Cover, and bake for 10 to 15 minutes. Add pork and bratwurst. Cover, and bake for 10 to 15 minutes more, or until potatoes are tender. Remove and discard cheesecloth bag.

Sprinkle sauerkraut with kirschwasser. Cook frankfurters in boiling water until hot. Sauté weisswurst and blutwurst in 2 tablespoons oil until lightly browned.

Arrange sauerkraut on a large platter, and surround with potatoes. Slice bacon into strips, cut pheasant and pork into serving pieces, and arrange on platter. Add pig's knuckle and sausages. Serve immediately.

SOUFFLÉ GLACÉ AU CITRON

Almond meringue:

- 5 egg whites
- 1 cup sugar
- 1½ cups blanched ground almonds
- Lemon soufflé:
- 1½ cups sugar
- 1 teaspoon white corn syrup
- 8 egg yolks
- 2 whole eggs
- Grated zest and juice of 3 medium lemons
- 3 cups chilled heavy cream
- Candied violets

Make meringue: Adjust oven rack to lowest position. Heat oven to 200 degrees. Whip egg whites to soft peaks, and gradually add sugar, beating until whites are shiny and firm. Fold in ground almonds. Pipe mixture onto parchment-lined baking sheets, forming disks ½ inch smaller in diameter than soufflé dishes (there should be 2 disks per soufflé). Bake until meringue is firm and crisp, about 2 hours. Set aside to cool.

Make lemon soufflé: Put a parchment or wax-paper collar around 8 1-cup soufflé dishes or 1 2-quart dish to extend 2½ inches above rims, and secure with tape.

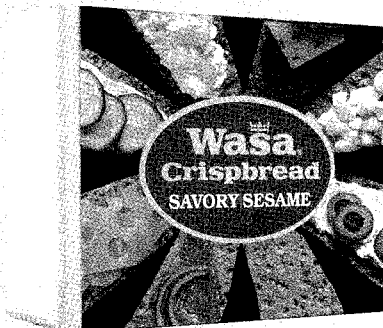
Bring sugar, corn syrup, and 1 cup water to a simmer in a non-aluminum saucepan. Stir well. Cover, and cook for 5 minutes. Uncover, and boil to hard-ball stage (260 degrees on a candy thermometer).

While syrup cooks, beat egg yolks and eggs until pale and fluffy, 7 to 8 minutes. When syrup is ready, immediately drizzle into eggs, beating continuously until bottom of bowl is cool. Beat in lemon zest and juice.

In a chilled bowl, whip cream to firm peaks, then fold into cooled lemon mixture. Put a layer of lemon mixture in bottom of each soufflé dish. Add a meringue disk, and push down gently. Add lemon mixture, a second meringue disk, and top with lemon mixture (it should come at least halfway up collar).

Freeze overnight. Remove collars, and garnish with candied violets.

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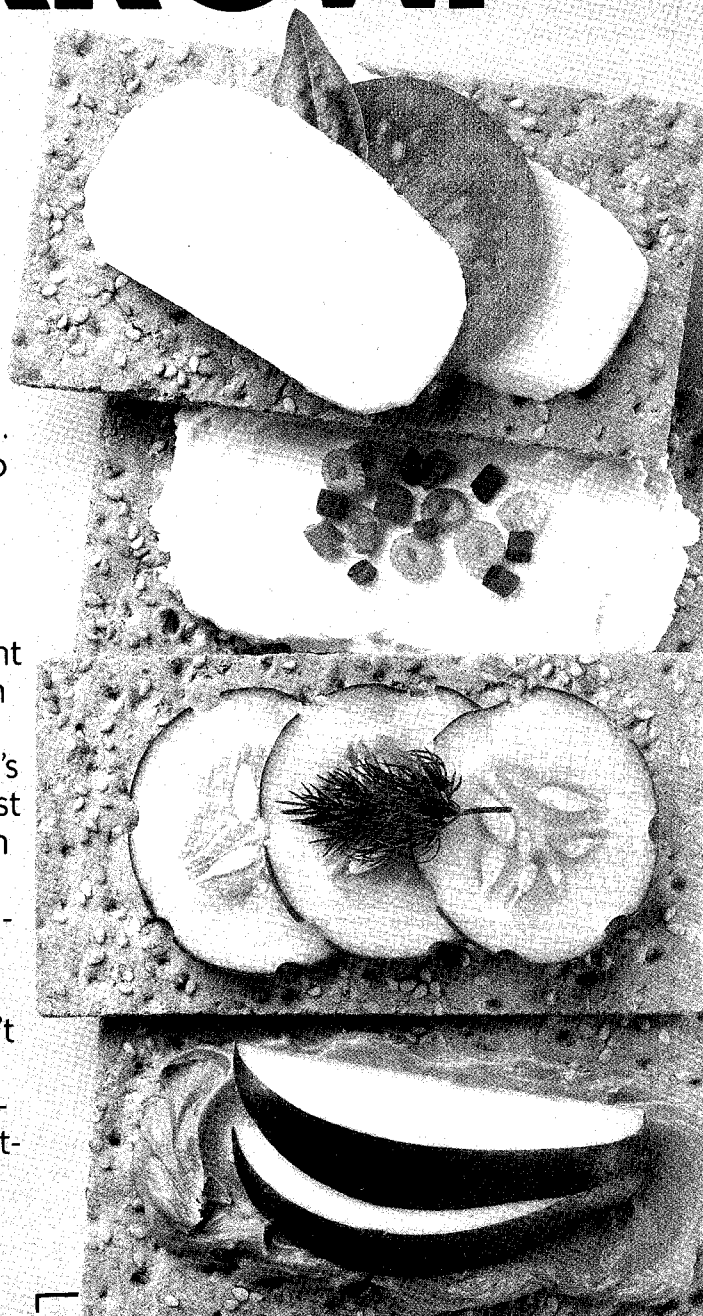
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W I N E

DINNER COMPANIONS

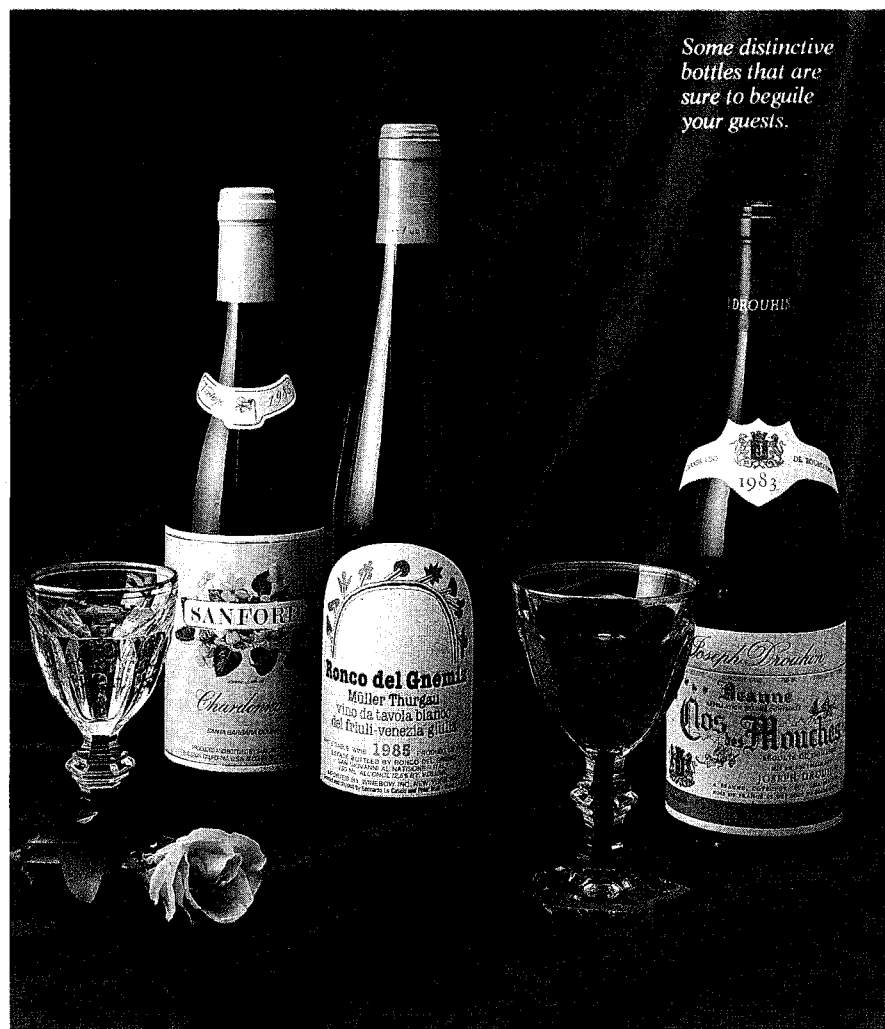
BY
ALEXIS BESPALOFF

PREPARING GREAT RESTAURANT dishes at home provides both a challenge and the satisfaction of a job well done. And while choosing wines to accompany these dishes may not be as creative a task, it's reassuring to know that a bottle served at home will be every bit as good as one served in a restaurant—and, of course, considerably less expensive. Since you don't have to pay wine-list prices—plus another 25 percent or so for taxes and tip—for the bottles you uncork at home, why not indulge in wines that are somewhat better than those you might ordinarily choose from the list?

Surely the easiest way to start an evening on a festive note is by serving champagne. It's the perfect aperitif, delicate and refreshing, and if your meal is delayed, no one minds waiting with an extra glass or two of bubbly. Many of us usually skip over the champagne page of the wine list, reluctant to spend what is often a minimum of \$40 or \$45. At home, however, champagne is something of a bargain.

It's true that prices have crept up in the past year, and the nonvintage Brut of many well-known firms now costs \$22 to \$27 at full markup. But champagne is one of the most competitive items in liquor stores, and many offer such well-known labels as Bollinger, Moët & Chandon, Mumm, Perrier-Jouët, Piper-Heidsieck, Pol Roger, Pommery, and Louis Roederer for \$14 to \$17—about the same price as a Chablis Grand Cru or a Meursault.

At one time, the only Italian whites you could expect to find on a wine list



Some distinctive bottles that are sure to beguile your guests.

were Soave and, perhaps, Verdicchio, most examples of which were likely to be dull and faded. Nowhere has the technique of white-wine production changed more dramatically than in Italy, where clean, pale, fresh whites are now commonplace. Overall, the greatest successes have occurred in such northern regions

as Alto Adige, Trentino, Veneto, and Friuli, where a wide range of whites are made from classic and indigenous grape varieties.

Many wines from the excellent 1985 vintage are now available here, and at their best they have both character and elegance, with a lively acidity that adds

welcome freshness. The well-known firm of Santa Margherita has bottled a subtle Chardonnay (\$7.85) and a crisp Pinot Grigio (\$8.59), both from the Alto Adige, but a number of smaller and less familiar producers are now shipping excellent wines here as well. Why not try a few of those unusual bottles that you might hesitate to choose from a wine list, and that are sure to beguile your guests?

Among the 1985s I've enjoyed are the appealing Chardonnay of Villanova (\$6.25), from the Isonzo zone of Friuli; the distinctive Sauvignon of Borgo Conventi (\$11.25), from the Collio district; the stylish, well-made Breganze of Maculan (\$7.50), a wine from the Veneto made primarily from Tocai Friulano; and the lean, elegant Muller Thurgau of Ronco del Gnemiz (\$11.49), from Friuli.

We're on much more familiar ground when we turn to the page on California Chardonnays—the choice is extensive, but many of the names are those of dependable producers. Many 1984s are now here, and a few 1985s as well—the best bottles combine the ripe fruit flavors typical of California with balancing acidity, and are more appealing than many currently available white Burgundies.

Some of the most attractive of the 1984 Chardonnays, elegant dinner companions all, include Silverado (\$10.99), from the Napa Valley; the Sonoma County bottling of Chateau St. Jean (\$13.75); the Russian River Ranches bottling of Sonoma-Cutrer (\$12.25); and Stratford (\$10.99), a multi-regional blend. And three appealing 1985s are Kendall-Jackson Vintner's Reserve (\$9.99), another multi-regional blend; Estancia (\$6.49), made by Franciscan Vineyards from Alexander Valley grapes; and the lush, well-balanced Sanford (\$12.99), from Santa Barbara County. All of these wines have flavor without being heady and are easy to drink throughout a meal.

Turning to the red wines, we're faced with the difficult subject of red Burgundy. Here we have wines that are expensive, produced in limited quantities, and uneven in quality. The Pinot Noir grape that has been such a challenge to California wine-makers, many of whom are still trying to find the right microclimate for this fragile variety, has other problems in Burgundy—overproduction and careless wine-making. Nevertheless, the fruit, subtle texture, and restrained elegance that characterize good bottles encourage oenophiles to continue their search for the finest examples. Meanwhile, here are a few reasonably priced 1983 red Burgundies from shippers whose wines are in general distribution: Pinot Noir Jadot, Bourgogne Cuvée Latour, and, from Joseph Drouhin, Côtes de Nuits-Villages and Savigny-les-Beaune, all \$8 to \$10. The Monthélie 1982 of La-

tour (\$11.99), often found on wine lists, is another pleasing wine. And for a grand bottle, there's the rich, well-structured Beaune Clos des Mouches 1983 of Drouhin (\$22.49).

California Cabernet Sauvignon offers more choices than most of us can reasonably evaluate. But since we want to drink the wine now, we can eliminate the tannic, intensely flavored wines that may or may not evolve with a few years' bottle age, and stick to those that provide instant gratification without giving up anything in quality and varietal character. Good choices include the easy, accessible Whitehall Lane 1983 (\$13.99) and the firm but appealing Vichon 1983 (\$13.49), both from Napa; the ripe, uncomplicated Preston 1983 (\$11.99), from Dry Creek Valley; and the supple, minty, and distinctive Lyeth 1982 (\$15.99), from the Alexander Valley. (The last, pronounced "leeth," does not label itself Cabernet Sauvignon but is made primarily from that grape.) Two appealing 1982 Cabernets that are also quite reasonably priced—at \$9.99 each—are Inglenook, from the Napa Valley, and the Knights Valley bottling of Beringer.

As for dessert wines, few restaurants offer much of a choice, and only a handful have the sense to list sweet wines in half-bottles, which would be more than adequate at the end of a meal. The Californians, however, who have had great success with sweet, late-harvest Rieslings, market the best of them only in half-bottles. These are, of course, the wines made from grapes that have been affected by the so-called noble rot, a beneficial mold that shrivels the grapes, concentrates the sugar in the juice, and alters the taste of the resulting wine, which is not only exceptionally sweet but honeyed and opulent as well.

The sweetest of these wines, which are labeled Select Late Harvest and Special Select Late Harvest in California, are the equivalent of those labeled Beerenauslese and Trockenbeerenauslese in Germany. But whereas the top German estates may produce fewer than 1,000 bottles of these wines perhaps twice in a decade, a number of California wineries have been able to harvest the equivalent of 5,000 to 10,000 bottles almost every year. The wineries most often associated with these remarkable wines are Joseph Phelps and Chateau St. Jean, and each has a current entry on the market. The Chateau St. Jean Select Late Harvest 1984, from the Robert Young Vineyards (\$20 a half-bottle), is a rich, luscious wine with subtle nuances of apricot. The Joseph Phelps Special Select Late Harvest 1983 (\$28 a half-bottle) is an even richer, more viscous and concentrated wine. Expensive? Yes, but even a little provides a lot of pleasure.



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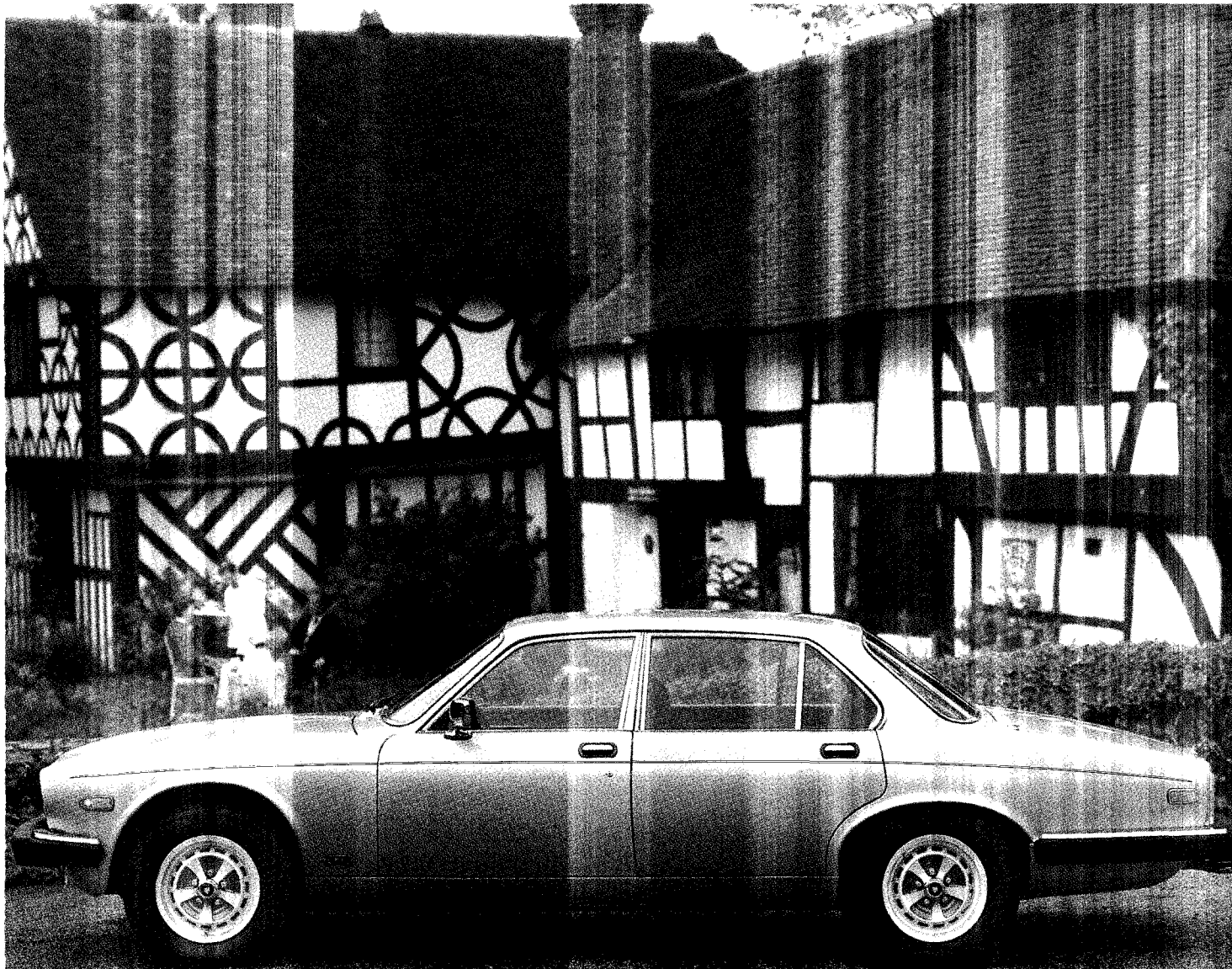
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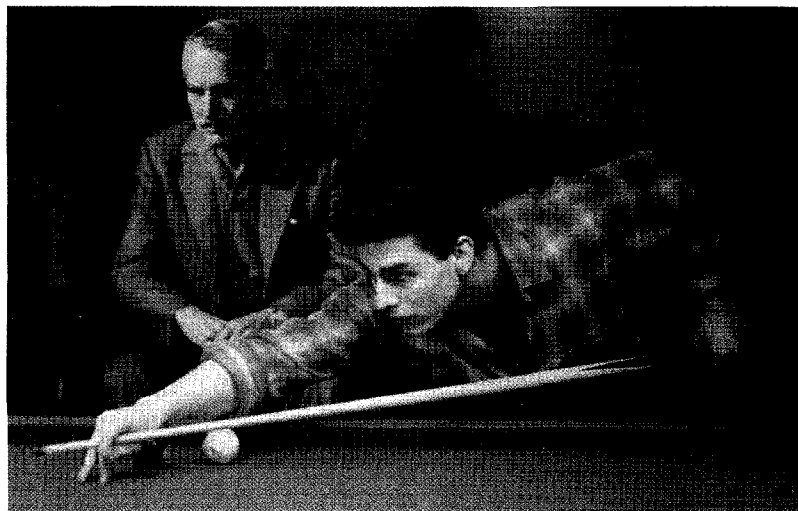
THE PRICE OF 'MONEY'

**A NOVELIST FROM THE BRONX IS
HOLLYWOOD'S HOT NEW TALENT**

BY DINITIA SMITH

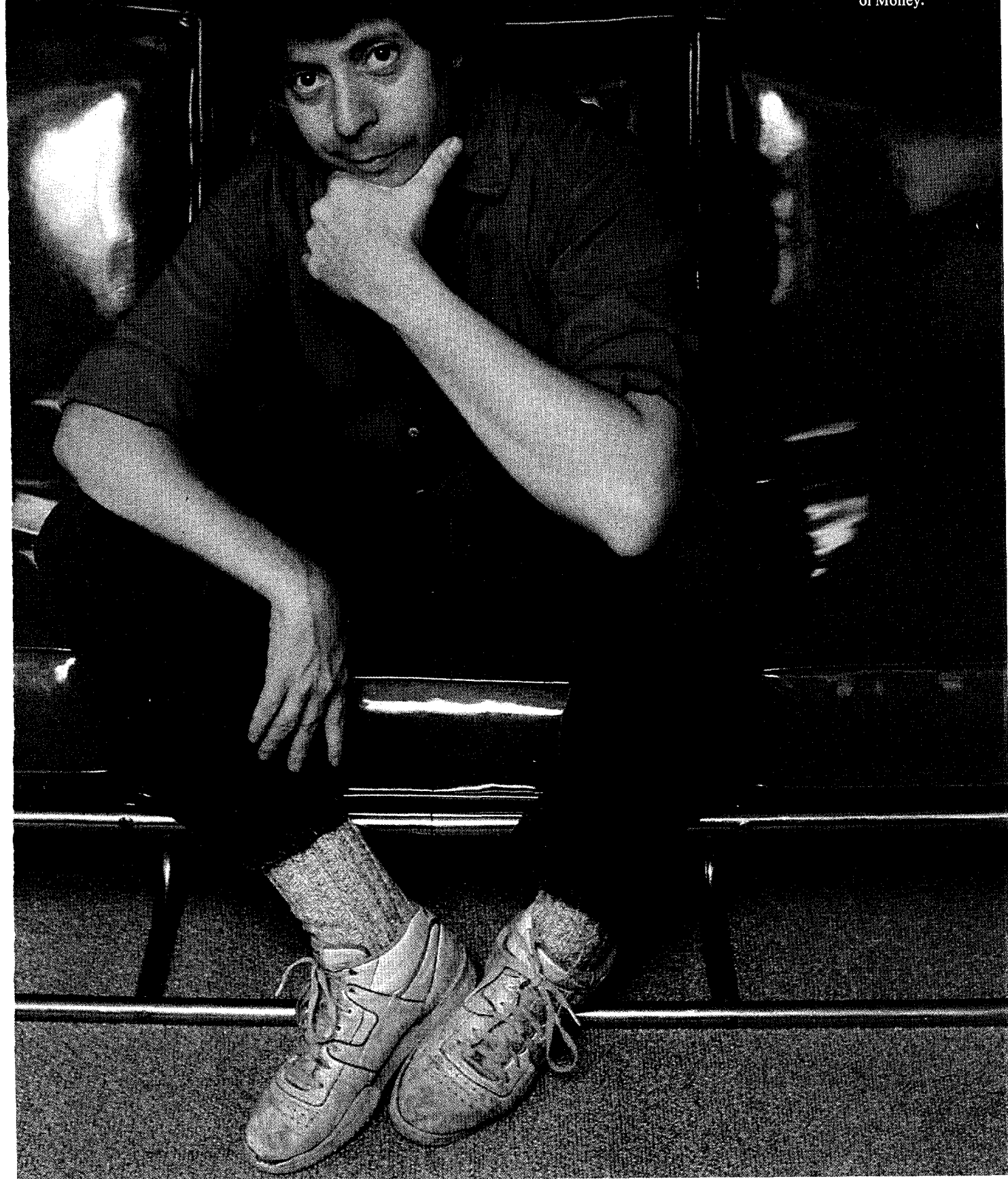
RICHARD PRICE IS BACK IN THE BRONX. WEARING a diamond stud in his ear and steering the car with his left hand (his right arm is partially disabled by cerebral palsy), he cruises a crumbling neighborhood, looking for the intersection of Vyse Avenue and 172nd Street, the remembered scene of his childhood. It's been nearly two decades since his parents moved to Co-op City, and twelve years since the publication of his novel about Bronx street gangs, *The Wanderers*, marked him as a working-class literary hero, a young man with a bright future in books.

Now, three published novels later, he's 37, and with the release last week of the movie *The Color of Money* ("Movies,"



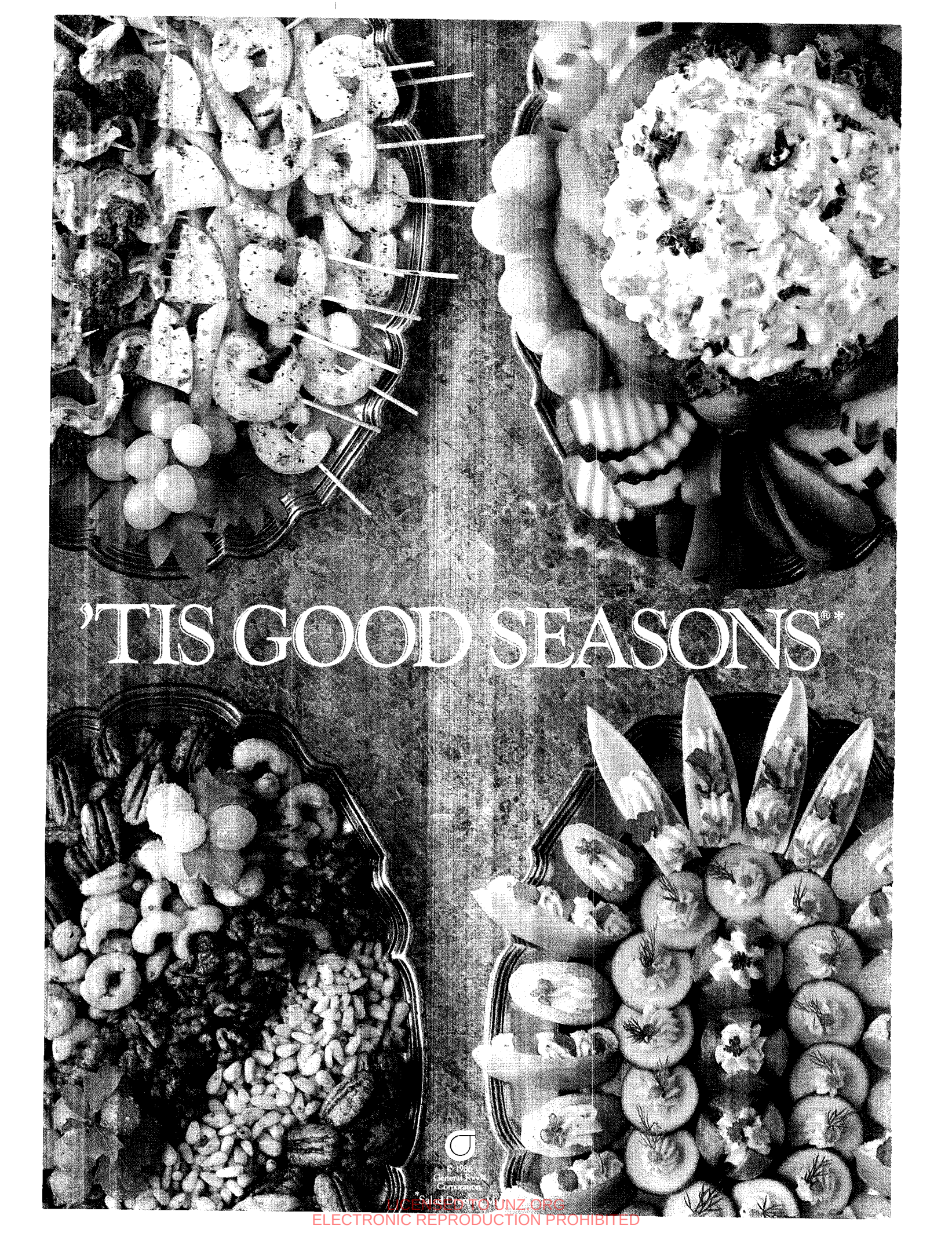
Photograph by Ron Phillips.

"I love the action, the business. I love movies!" says Price; Paul Newman and Tom Cruise (left) in a scene from The Color of Money.



PHOTOGRAPHED BY JAMES HAMILTON

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COPING: His difficult birth left him slightly disabled. "My family's crest is two thermometers crossed on a field of aspirin," he says.

page 128), the sequel to *The Hustler* that stars Paul Newman and Tom Cruise, he's emerging as one of America's most sought-after screenwriters. But something's wrong.

He stops at a real-estate office and gets out to ask directions.

Vyse Avenue and 172nd Street don't intersect, the real-estate man insists.

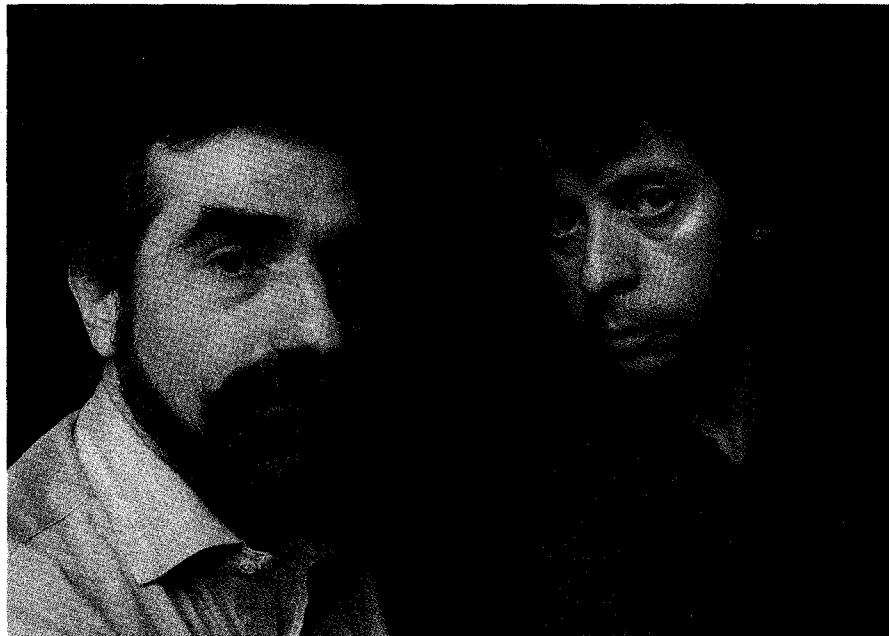
"Did you ever read my novel *The Wanderers*?" Price asks.

"All I read is calendars and my check-

1978. After *Ladies' Man*, however, Price wrote two novels that were never published because he and Brandt decided they weren't good enough to send out. For four years, Price agonized over yet another novel, *The Breaks*. The book was finally published in 1983, but the effort was exhausting.

"I decided I gotta have some fun," says Price. "I was so lonely after writing the book—I wanted the airplanes, the Chateau Marmont, the *phone calls!*"

Price knew, of course, that by turning



TEAMMATES: Director Martin Scorsese worked with him on the screenplay.

book," says the man.

Back in the car, Price bangs the steering wheel in frustration. "The guy that wrote two books about the Bronx is utterly and completely lost!" he cries.

EVER SINCE THE PUBLICATION of *The Wanderers*, movie people have been after Price to write screenplays. For years, he resisted—largely on the advice of his agent, Carl Brandt. There was something undeniably cinematic about Price's novels—*The Wanderers* was made into a movie, as was his second novel, *Bloodbrothers*, a story of fathers and sons set in Co-op City (the movie starred Richard Gere)—but why risk a promising literary career for the ephemeral rewards of Hollywood? So Price stayed with his fiction, and his third novel, *Ladies' Man*, a tale of adventures in the sexual underground, came out in

to screenwriting he was following a bitter trail. Some of America's best novelists have gone to Hollywood and hated it. William Faulkner, for instance, drank heavily at times while under contract with several studios, supposedly disappearing at one point into the California desert. F. Scott Fitzgerald's life in Hollywood was a nightmare. Robert Stone's latest novel, *Children of Light*, resounds with hatred of the movie community, and Scott Spencer has retreated to novels after five unproductive years writing screenplays (*New York*, June 2, 1986).

Price, however, is flourishing. Paul Newman is singing his praises. He's getting "between \$250,000 and \$500,000" for his next screenplay, a movie for Dustin Hoffman. David Bowie and Mick Jagger have met with him at the Carlyle to discuss a project, and recently Al Pacino asked to get together with him. Price is turning down offers left and right—and

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1/2 cup (3 oz.) water
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Blend sour cream, mayonnaise and salad dressing mix. Stir in remaining ingredients. Chill.



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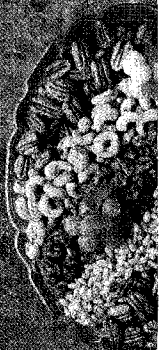
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all of this started even before the movie had been released.

In fact, the screenplay for *The Color of Money* is the product of unusual teamwork by Price, Paul Newman, and director Martin Scorsese. Price, though, did the writing, and the key to the script's success may be that the story isn't so far—in spirit, anyway—from the Bronx, Price's Yoknapatawpha County. The movie deals with a "father-son" relationship. Newman plays Fast Eddie Felson, the pool hustler grown old; he is now a "stakehorse," someone who arranges matches and bankrolls other players. Cruise (sporting an earring in his left ear, in imitation of Price) plays Vincent, Felson's protégé.

"In my books, there's always a guy like Vincent, a spunky kid, and a frustrated older man, a guy like Eddie Felson. They're archetypes," says Price. The movie is also about friendship between men, another of Price's great subjects. The characters are working class, the dialogue a showcase for Price's platinum ear. The movie was filmed in Chicago, but the action could easily have taken place in a barren stretch of the South Bronx—though mention of those words draws a correction from Price. That's only "a journalist's term," he says, with a novelist's precision. "It's really the East Bronx."

PRICE WAS BORN IN THE BRONX in 1949, the third generation in his family to live there. His grandfather Arthur Rosenbaum was a Teamster tough, picked up by the police for questioning in a murder when he was only thirteen, Price claims. (When asked to confirm his grandson's story, Rosenbaum, now 85, only smiles sweetly as if he hasn't heard.) Price's father was a window dresser; his mother is now a teller with Chase Manhattan.

Price's birth was difficult. "My family's crest is two thermometers crossed on a field of aspirin," he says. A breech baby, he suffered a period of anoxia, which left him with cerebral palsy on his right side. His parents worried about their child. "They had a kid who couldn't do anything that involved manual dexterity," says Price. "They cut out a picture of Harold Connolly, the 1956 Olympic hammer thrower who had the use of only one arm, and showed it to me. I thought, Oh, I gotta be an Olympic hammer thrower. I thought, You don't just overcome, you overcome with drama."

"There was something about me that was different. I read it as special. I became a specialness junkie. I could only get so far with a bum arm and limpy leg, so I began looking for something to maintain the specialness. If I had a per-

fectly normal hand, I wouldn't have written a word in my life."

HE SPENT HIS FIRST YEAR AT Vyse and 172nd Street (the real-estate man was wrong; they do intersect), where the family lived with his maternal grandparents in a building called the Mildred, on the block where Al Pacino grew up. Price likes to point out that Leon Trotsky lived in the Mildred briefly in 1917 when he was studying the habits of the American working class. The building is bricked up now. On the day we drove there, Price picked up a piece of rubble to take home as a souvenir.

He learned to play handball backhand, and from early on, he wrote. His paternal grandfather, Morris Price, had published several poems in Yiddish in a Young Men's Hebrew Association newsletter. "My father was in awe of his father," Price says. "I thought, I want to get some of this." Pretty soon, Price was writing stories "about old men with wisdom in their eyes and guttering candles. [My grandfather and I] would accuse each other of stealing ideas, only he was 60 and I was 10."

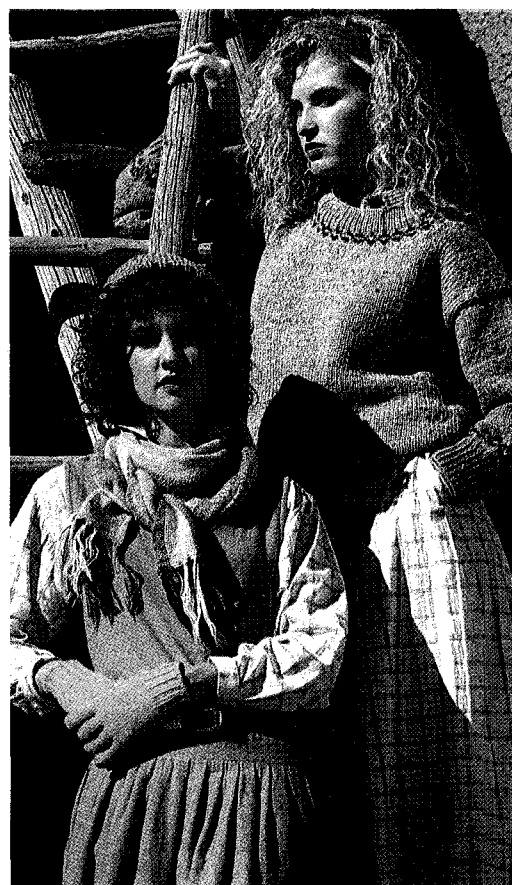
But the person Price loved most was his maternal grandmother, Pauline Rosenbaum. She weighed close to 200 pounds, and she was five feet tall. "Every Saturday morning, my mother would take me over to her house. It was like being on parole," says Price. "We'd pack two giant duffel bags' worth of food and go see three or four monster movies. She'd be the only person over twelve years of age there, and we'd be screaming together, 'Watch out! Watch out!' Then we'd go home and watch wrestling."

All the while, Pauline Rosenbaum would be telling him stories. She'd sit on the stoop of the Mildred, "big flaps of fat under her arms," gossiping about the neighbors. "'Lookit 'im!' she'd say, pointing to a black man. 'He's married to this blonde animal. And he's such a gentleman—he sees a white woman coming into the building, he waits outside because he knows he makes 'em nervous. Now, *that's* a gentleman.'"

"I'd be enraptured by her stories," says Price. "I'd get so involved."

Perhaps because of his grandmother, Price was a movie and TV addict. At the Parkside Projects, where the family moved when Price was a year old, he watched television for hours on end while the el rattled by. "I'd be listening to *Perry Mason*, and they'd say, 'The verdict is—' and then the train would come."

As he got older, Price also spent a lot of time hanging out and getting into mischief. "All I wanted was lotsa friends and



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lotsa action," he says. "The street gangs were relatively benign then. I wasn't actually in a gang, but I hung out with the same group of kids all the time. We had all of literature in those projects—our own legends, our own Ajaxes, our own Achilleses—only they were called names like Gussie and Big Chief." The projects had no restrictive covenants, and he absorbed the language of blacks and Puerto Ricans. "There was a certain psychic confusion," says Price. "Everybody named Israel was Puerto Rican. Everybody named Moses was black." The kids of the Parkside Projects later became the Wanderers, the Pharaohs, the Executioners, and the Ducky Boys—the gangs of Price's first novel.

Price hated school. In his imagination, the Bronx's P.S. 41 had the phrase "Abandon Every Hope Ye Who Enter" carved over the door. Later, he got into the Bronx High School of Science, which "I was too scared to hate," and then into Cornell, where he majored in labor relations. Milton Price says his son came back from Cornell still speaking as if he'd never left the Bronx. To this day, Price cultivates the Bronx persona, and the accent melts only when he is completely relaxed.

ONE SUMMER, PRICE GOT A summer job doing construction at Co-op City, where his parents moved in 1969. "I put the pipes in the building where my parents lived. Every time they picked up the phone, they heard water running." That job provided the background for *Bloodbrothers*. "I've done every job my characters have done—Fuller Brush salesman, telephone salesman," says Price. "I tell my students, 'Don't begrudge any job you have to do while you're becoming a writer.'"

After college, he was put on the waiting list at Columbia Law School, an experience he describes in *The Breaks*, the story of a young man trying to grow up and fall in love. Instead of going to law school, Price went on to study creative writing at Columbia and then Stanford. *The Wanderers* started as a short story at Columbia. "I wrote it to impress this girl. It was the most romantic thing I could do," says Price. The poet Daniel Halpern, who is also the editor of *Antaeus*, happened to hear Price read the story in a class and offered to publish it.

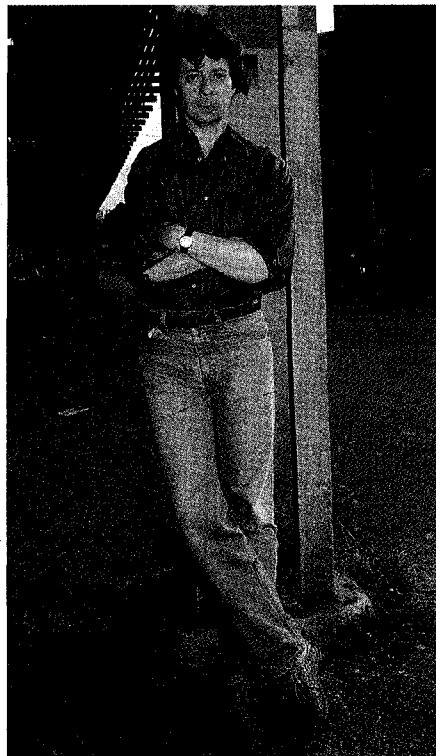
"How much?" Price asked, meaning how much would he have to pay Halpern to get it published.

"I'm afraid I can only give you three copies of the magazine," Halpern said.

A young editor at Houghton Mifflin, Ellen Joseph, later wrote Price a note, care of *Antaeus*, asking if he had more material that might be turned into a nov-

el. Halpern sat on the letter for a year, according to Price. Halpern says Price's account is a bit apocryphal. "There was some delay, because Richard was moving around a lot at the time and I wasn't sure where he was. But it certainly wasn't a year," says Halpern.

Finally, says Price, the manuscript found its way to Houghton Mifflin. But Houghton Mifflin waited several months to act on the book. By then, Price was teaching English as a second language in a hangar at Newark International Air-



BRONX PRIMITIVE: *A cultivated persona.*

port. One day, in a frenzy of anticipation, Price called Houghton Mifflin and demanded to speak to the man in charge. To his surprise, the then editor-in-chief, Austin Olney, got on the phone. "We'll take it," Olney said.

"I went right back to my class and said, 'lo quitto.'" (Foreign languages have never been Price's strength. It took him five years to get his degree from Columbia, despite two published novels, because he couldn't fulfill the language requirement.)

The Wanderers is actually a series of twelve stories set in the early sixties, before hippies, before drugs, before Vietnam, when guys wore pompadours and suffered from "seemingly incurable virginity." The language of the book is vivid and profane. In fact, much of it is unquotable. "I love cursing," says Price. "It's an honorable American language."

From the beginning, Price was able to live off his writing while teaching at

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places from Yale to Sing Sing. Meanwhile, his personal life was busy—he was “girl crazy,” as he puts it. Halpern remembers Price coming to speak to a class at the New School wearing a Panama hat, packing a bottle of Southern Comfort, and accompanied by a beautiful Japanese woman. “If any of the girls want my phone number, give it to them,” he whispered to Halpern afterward.

“Twenty-four is never a class age,” says Price today.

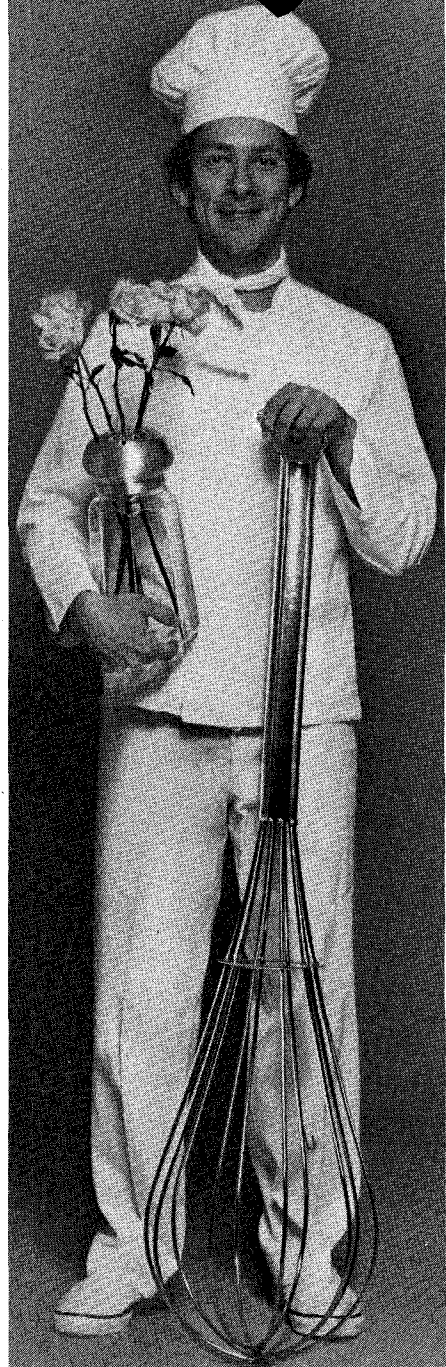
HIS BOOKS CONTINUED TO get good reviews. “Mr. Price’s ear for his characters’ hard-hat speech patterns is deadly accurate,” Christopher Lehmann-Haupt wrote of *Bloodbrothers* in the *New York Times*. “The action is so psychologically ‘true’ that reading about these Co-op City brawlers is like being only an uppercut away from them.” Reviewing *Ladies’ Man*, *Newsweek* said that Price “sees proletarian life through a class darkly, and at 28 he may be the best we’ve had at this sort of thing since James T. Farrell.” There was occasional dissent. Richard Elman, who’d taught Price at Columbia, wrote that *Bloodbrothers* was “like a dirty-mouthed Italianate Hyman Kaplan: a few touches aspiring to art, and much of the rest simple kibitzing or commentary.” (“I was devastated,” says Price of the Elman review.)

After *Ladies’ Man*, Price was feeling the pressure to publish, but Brandt didn’t like his next two books. *The Tojo Table* was “about a week in the life of a very bright eleven-year-old in 1961 in the Bronx,” says Price. *Home Fires* was a tale of “cowardice and revenge.” Brandt’s judgment wasn’t devastating, “because it was true,” Price explains. “Nobody can tell you anything’s ready when you know it’s not ready. You keep hoping for a miracle, that something will happen and it’s really brilliant. . . . I was coasting on my talent.”

During much of this time, Price was involved with the Sullivanians, a therapeutically oriented group based on the Upper West Side. In an article in *The Village Voice* earlier this year, defectors from the group accused the Sullivanians of separating children from parents, forcing members to sleep with each other, and threatening those who spoke publicly against the organization. Price is unwilling to discuss the Sullivanians except to say, “It seemed like a more casual experience at that time. My involvement ended in 1978, and since then I haven’t been in contact with anybody from the group and have no knowledge of them other than what I read in the papers.”

In 1979, Price began dating Judy Hudson, a painter. “I was still in my *Ladies*

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Man phase. I was trying to lead the life of the artist-bachelor." Price and Hudson came from vastly different backgrounds. "I never met a Wasp until I was eighteen. Her family's the kind that left New England when the Pilgrims came because they thought the value of the neighborhood would go down. Judy had to stick Silly Putty in my earring hole before she took me up to meet them."

Their romance reached a crescendo when they stayed in a house in the Bahamas owned by Hudson's family. A furious windstorm arose. "I'd never left the Bronx. Judy began running around trying to get help to save her boat. I looked at her and I thought, What a man!"

"I love you!" Price shouted over the sand and wind.

They were married in 1983. Their daughter, Annie, was born nineteen months ago. Hudson is now in the seventh month of pregnancy with their second child and smiles peacefully as Price, who once dreamed of being a stand-up comedian, spins his stories. ("My problem is, I can't figure out an airtight plot," he says. "I love to riff.")

PRICE BEGAN WRITING *The Breaks* in 1979, while watching Hudson paint in her loft. The novel grew to 1,000 pages. This time, Carl Brandt liked the book, but Price decided to leave Houghton Mifflin. "I wasn't leaving Ellen Joseph. I needed a fresh start." The book was bought by Herman Gollob, then at Simon and Schuster, now at Doubleday. Price recalls, "Gollob said, 'You're an important American writer, an important American voice. Anytime you need to hear it, raise your hand.' Then he ripped to shreds 800 of the 1,000 pages. He would write in the margin things like, 'Richard, believe me, this page has herpes, get rid of it!'"

Price set about rewriting, working on language that moved in an energized rush. "Everything still had that post-rain placental shimmer to it, enhanced by the deepening slant of the late afternoon sun," Price writes of a Manhattan street. "People walked at a self-contained ruminative pace. They lived there. They were going home, to bars, to whatever. There were droves of throngs. Throngs of droves. . . . My head was filled with that frantic riddling diddling piano run punctuated by da-DA-da-DAT taxi trumpet notes that they always used in movies as a bustly Manhattan theme song."

The Breaks was published to generally good reviews. The *Times* called the first-person narrative "an intoxicating brew of hipster argot and popcult references . . . an entertaining and absorbing

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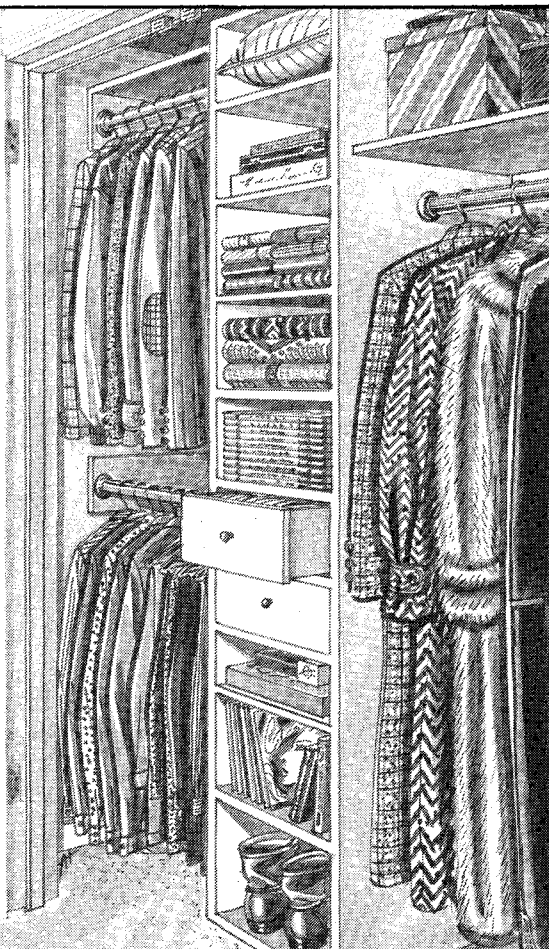
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performance." There were some who disagreed. Writing in *New York*, Martin Amis said that reading the novel was "like being locked in a rap club for a couple of weeks—just you and the jabbering D.J."

Price says, "I love the book," but he also calls *The Breaks* "problematic. It doesn't have a unity of purpose. I was writing because I felt I had to have a book out."

WITH THE PUBLICATION of *The Breaks*, however, Price's mind turned to Hollywood. "All these producers were saying I was the biggest thing since canned beans. I'm a sucker for instant praise. I was so unsure of myself. Dialogue and short scenes are my forte. And I was good at meetings. *Anything* was better than sitting there and writing!"

He found work immediately. "The money started coming in in dump trucks," says Price. "I've written nine or eleven screenplays—I can't remember how many—all of them commissioned." Besides *The Color of Money*, only one of them is being made into a movie, but his fees have been doubling, and—more important—he loves what he's doing. Why has he flourished, when so many other writers have returned from Hollywood with fear and loathing in their hearts? After all, Robert Stone writes good dialogue, too.

"I write in a very screenwriterly way," says Price. "I was more influenced by television and movies than by literature. It made the transition easier for me." He equates the relationship between the novel and the screenplay to the relationship between photo-realism and Impressionism. In a novel, every scene has a beginning, a middle, and an end. But a screenwriter, says Price, "has to sweep into a scene like a bird whipping a clam out of the water." Perhaps most important, says Price, "I love the action, the business. I love movies."

Martin Scorsese says of Price, "There's that incredible language he uses, an intelligence, a passion—you have to attack him to get a word in. But he has the kind of personality that a lot of actors and filmmakers are attracted to."

Scorsese approached Price four years ago, when the director and Newman were developing a sequel to *The Hustler* for Columbia. Price was eager to do the movie, and he and Scorsese flew out for a visit to Newman's rented Malibu beach house. The first sensation Price had of Newman's presence was the scent of Sea & Ski. Price looked up and there he was. "He's got a grapefruit in his hand. I look



trekka
by Michael Stein

RUGGED CLOTHING

BARNEYS NEW YORK

at him, and I wanna laugh. It's *really* Paul Newman!"

Then they got down to work. Two scripts had already been commissioned, one of them by Walter Tevis, who'd written the novels *The Hustler* and *The Color of Money*. Neither screenplay had pleased Newman and Scorsese. In the original 1961 movie, Newman played a young hustler who is corrupted by a stakehorse, played by George C. Scott. Scorsese and Price knew that in the sequel, Newman couldn't still be a hustler. "The idea of a 61-year-old pool player was laughable," says Price. Their solution was to make the Newman character "the thing he hated most, a professional criminal leech who teaches young players to channel that howl of joy"—in other words, someone like Scott in the original movie.

Newman liked the idea. "Why don't you guys make your deals and we'll talk in New York," Newman said.

Price began to research, hanging out in "buckets-of-blood pool halls." "The players would plead broken thumbs and glaucoma, and then they'd go after each other like cannibals." Price wrote 80 pages, and he and Scorsese went to see Newman. "What's this?" said Newman. "This isn't what we talked about."

"The character was always angry," says Newman today. "There was not enough relish. Not enough enjoyment. Not enough triumph."

Price was nonplussed. "Nobody had ever said my dialogue was off or my characters weren't satisfactory. It was a major ego blow." After he thought about it a while, Price came to understand the problem. "Marty and I both have an affection for people that are bad," he says. "Newman likes being an anti-hero, but not a villain."

There was no choice but to rewrite. "We knew—he don't like the guy, he don't play the guy, and there's no movie. Marty said the only way we're gonna get this done is to get to know Paul. But Newman seemed unknowable."

Scorsese and Price began checking in with Newman every ten pages. "I cultivated a taste for his taste," says Price. Newman began to like what he saw—with reservations. "I think we're missing an opportunity here," Newman would say. Which would mean that Price had to do more work.

All the while, Scorsese sat there, immaculately dressed, shpritzing asthma medicine down his throat. "I would be freaking out," says Price, "because this had been going on for nearly a year and I'm startin' to take in laundry. The thing that kept me in place was Marty's eyebrow and his finger." Price lifts his finger in imitation. "Sit! I was like a dog." Eventually, though, "my brain snapped,

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and all I wanted to do was work on the screenplay."

The result was a screenplay that in many ways reads like a novel, with a novel's density and a novel's obliqueness. At the beginning of the movie, for instance, Newman is simultaneously seducing his bartender girlfriend, trying to sell her some liquor, and keeping his eye on a couple of pool hustlers: "I'm talking bour-



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bon. You know the secret? These people? They got hold of aged kegs. You know what aged kegs to a young bourbon is like? That's like getting bootleg thoroughbred sperm and slipping it to a police horse... leave the other horses back in the precinct house... So what are you tasting? You're tasting a low fusil-oil content... you're tasting a low acidic content. Just like the big guys... it's the kegs."

In the end, Newman loved the script, and today he praises Price's "wonderfully stageworthy way of developing characters, his off-the-wall images, his tremendous sense of language, his way of dealing with exposition sideways."

Then came another blow. Columbia decided it didn't like the project, and every other studio in Hollywood passed on it. But the script had powerful friends, including Newman's lawyer, Irving Axelrad, who, along with Scorsese's wife, Barbara De Fina, became the producers of the movie. Finally, Disney picked up the project. "Price's writing is of the highest rank," says Jeffrey Katzenberg, Disney Studios chairman. "It is so precise, so elegant, and so eloquent."

Among other movie projects in the works, Price now has a screenplay in production, *Streets of Gold*, a story about American and Russian boxers. And artist Robert Longo is trying to sell a screenplay Price wrote for him about a street comic. What's more, Price is spending

his time these days following three homicide detectives around a dank Jersey river town, gathering background for the script for Dustin Hoffman. He has just seen his first dead body "except for a friend's father in a funeral parlor." The image of the man—a suicide with a rope around his neck, who seemed to be staring down at the floor—haunts Price. "It's like he's looking for a contact lens!"



FAMILY TIES:
With his wife, Judy Hudson, a painter, and their daughter, Annie, in their downtown loft. "I'm better than I've ever been," says Price. "For one thing, I'm a father."

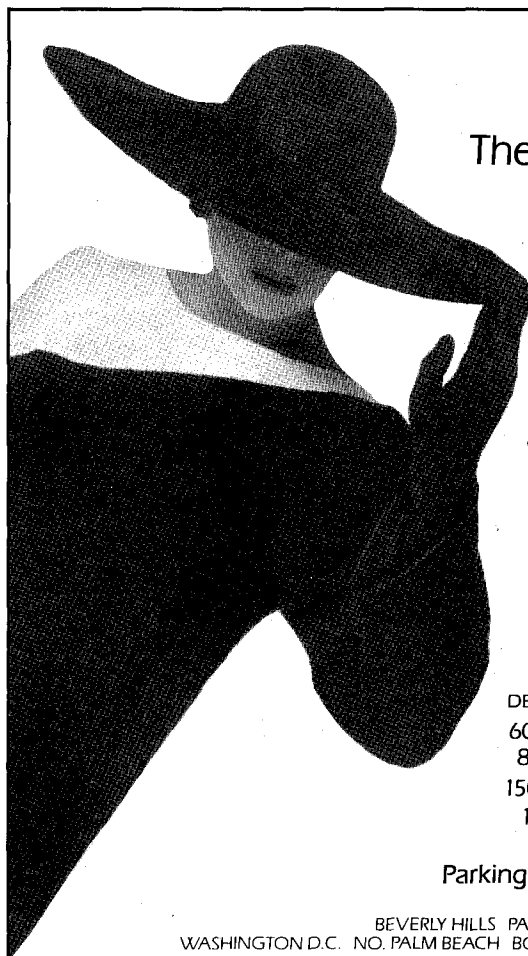
Price says. "I got twenty pages just going into that building."

There is a sultry half-moon out, and Price and the detectives are riding around looking for more action. The detectives are big, broad men, and they clearly like Price, who's got them entranced with his stories. Now, as they cruise in an unmarked car, the four of them are singing the theme from *Andy's Gang*, the fifties TV show that starred Andy Devine.

"I've got a gang! You've got a gang! Everybody's got a gang!" the detectives sing in unison with Price.

DOES ALL THIS MEAN HE'S through writing novels? Not at all, says Price, though he admits, "I'm scared of the loneliness. The loss of money I can handle. The relearning of prose I can handle. But I'm hooked on company and instant gratification." Nonetheless, he thinks he can beat his addiction. "I'm better than I've ever been. For one thing, I'm a father," he says, watching Annie play in the 3,000-square-foot loft he and his wife own downtown.

Two ideas for novels are eating at him now, though he's reluctant to discuss them. "I don't want to curse them," he explains. One involves ghosts and a haunted tenement. Chances are, it will be set in the Bronx.



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“...Sargent’s genius lay in his quick eye for life on the wing, a talent that didn’t impress him because it came so naturally...”



EXPATRIATE AT LARGE: Paul Helleu Sketching With His Wife, 1889.

NOW THAT IT HAS FINALLY ARRIVED, “John Singer Sargent” delivers exactly what it promised: eloquence. “I do not judge,” he once wrote, “I only chronicle.” In other words, he aimed at truth, not at elaboration. As a chronicler, he had his faults, but you forgive him because of his remarkable authority. His strengths were unusual even for his period—the difference between a man repeating with inconsiderate glibness the words of a fine speaker and a man pouring out burning eloquence from his own heart,” wrote the American critic Malcolm Bell, “the difference between saying something and meaning something.”

The exhibition at the Whitney should spread out the full array of Sargent’s talents, but it is lopsided: too heavy on the watercolors, middling good with the studies of Venice, and very light on the large society portraits, which could probably not be pried out of their owners’ hands. Some of Sargent’s talents have to be imagined. Saying he was the best American painter of the century pits him unfairly against such masters of landscape as Albert Bierstadt and Thomas

Cole, but he was clearly the finest of cosmopolitans. He was less sure of himself than Manet—he seemed always to feel the outsider, trying on such fashionable styles as Impressionism to see how they fit—but his capacity for observation was brilliant. His flaws are always small waverings of technique, saved by your conviction that he has seen the truth and merely erred a bit in describing it. At the end of his life, he seemed to dim. The late outdoor studies uncomfortably jumble together Impressionism, the Pre-Raphaelites, and his old Salon habits. Symptomatic of his biggest problem, this mix was also paradoxically a strength.

The struggle in Sargent’s life was how to resolve Impressionism and the older, “classical” style of portraiture as practiced by Velázquez, Frans Hals, and his teacher Carolus-Duran. At the very beginning of the exhibition, you see his first Salon paintings set near *Rehearsal of the Pas de Loup Orchestra at the Cirque d’Hiver*, from 1878, a small oil study so transparent and loose it looks almost like one of Whistler’s nocturnes. From then on, the old and the new would do con-

stant battle. During stints in Venice, he kept a dark, Whistlerian intensity. In his English portraits, he retreated to a dignified black-edged classicism, lightened by shivers of the brush. In summer sketching idylls during the same period, he tried a brighter mix—painting alongside Monet, for instance—with decidedly variable results.

The usual criticism of Sargent is that he sold out in order to make a good living painting high society. Sargent’s portraits sometimes do faintly hint of anachronism, especially when—as in the stiff *Millicent, Duchess of Sutherland*—he sets about redoing Gainsborough. But, a professional itinerant, he took all European history, old and new, for his playground. He would have seen no reason why Monet and Velázquez were not equally useful. His success as a portrait painter lay in his willingness to look in both directions. His genius as an artist lay in his quick eye for life on the wing, a talent that never seemed to impress him because it came so naturally. (945 Madison Avenue, at 75th Street; through January 4, 1987.)

THE MOST AMBITIOUS—AND POTENTIALLY greatest—American earthwork edges slowly toward completion in the Arizona desert. Those of us impatient for its opening in the 1990s need periodic updates, a kind of sublime quick fix, to keep us going. At last, **James Turrell** has come to town to give us one.

Turrell has spent his career cutting human experience down, literally and figuratively, to bedrock; stripping life of its clutter by framing space and light; proving that the line between ourselves and the world is more like a gray zone of near-hallucinatory sublimity. He has been doing this since the 1960s, when he cut slits in the walls of his Santa Monica studio, filling the inside spaces with outside radiance.

But the work that has consumed him for more than a decade is going on in the Roden Crater, a volcanic cinder cone that commands a high plateau overlooking the edge of the Painted Desert. When you lie in the bowl of the crater, looking up at the sky, you are in an amphitheater of light. I twice spent the night there—a kind of slow death in the

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cold and dark; at dawn, a resurrection.
Roden Crater "has knowledge in it," says Turrell. This lens of ash brackets not just light and space but the planet and the cosmos. Poet Jim Simmerman was part of Turrell's volunteer work force when he wrote, "There was a moment or two, / perched at the peak of that desolate place, / when I thought I understood as well / as probably I ever will / that where we live and breathe and sweat / is a blind rock lunging through space. . . ." But not blind, because we provide the eyes.

Roden Crater is a small blip in nonhuman space-time. So are many places, of course, but we don't notice them unless an artist picks one out. I have never felt more frustrated with the human scale of words. My recollections of the crater come from outside language: a mere human being scraping against the infinite like a fingernail against the blackboard, an unexplainable chill.

Turrell pours all the money he has made, including a Guggenheim grant, Dia foundation funds, and a MacArthur fellowship, into the construction. This year, he finished moving 438,000 cubic yards of dirt, at a cost of \$600,000. He is now aiming toward the last and most expensive adventure, piercing a tunnel from the outer base up to the bowl, to intensify natural light and to make the expansion at the top more dramatic. In the end, the crater's minimal architecture will align itself along such celestial markers as the 18.6-year cycle of the moon.

In the meantime, he confronts the problem of place. Most New Yorkers know of Turrell—if at all—by word of mouth. Yet he should be as important within his generation as Robert Ryman or Brice Marden. Marian Goodman Gallery has finally gotten him to 57th Street with a show of drawings. And after seven years of planning, P.S. 1, in Long Island City, has just had its three-foot-thick concrete roof jackhammered open to install an indoor light-and-space arena similar to ones Turrell has built in Europe.

New York's first permanent lightwork is a squarish white room with low banquettes around all four sides. The ceiling is open to the sky, silhouetted within a narrow white edge that acts as a frame. (There is a sliding roof that closes in bad weather.) Behind the banquettes is an invisible row of incandescent tubes that cast light up the walls. Sunlight floods in and merges with man-made light. One recent dusk, I watched an eerie chromatic transformation: at six o'clock, powder-blue sky and gray walls; then teal-blue sky and pale-amber walls; then deep-cobalt sky and ferocious persimmon-yellow walls; at seven o'clock, a purple-black sky and lemon walls. And the only thing that had changed was the sun, which went down.

(Goodman: 24 West 57th Street;

through October 25. P.S. 1: 46-01 21st Street, Long Island City. To prevent a buzz of visitors, Turrell's room at P.S. 1 is open only by appointment; call 718-784-2084.)

NOW FOR A ROUND OF INTRODUCTIONS: **Ron Janowich**, 38, has shown solo in New York a few times, wringing small but effective changes out of tired old minimalism. He says he is looking for "a form of abstraction that would embrace the idea of the painter and paint as being in and of the same world, intimately and profoundly connected." Oddly enough, he delivers something very like that. He has resurrected a Renaissance method of cooking linseed oil until it turns a transparent dark brown. Joining simple rectangles, hexagrams, and so on, under a sheen of "black oil," Janowich illuminates his plain surfaces with an introspective twilight that gets its mysterious emotional charge from its finely nuanced historicism. (Germans van Eck, 420 West Broadway; through November 1.)

Domingo Barreres, 45, is as casual with paint as a race-car driver on a country road. He spreads it with such sheer macho bravado that you think you see a major talent in the making. His problem is not the "how" but the "what." In his first New York show (after several decades of respected residence in Boston), he has found, perhaps, the beginnings of a breakthrough, by studying the dark all-over density of such contemporaries as Anselm Kiefer. In paintings that strangely seem (but are not) gilded, he sets off an abstract "fireworks display" of exploding cones and spiraling clouds. I am not convinced that these are "Catholic rituals"; I think Barreres needs to free himself from his habit of telling stories. Then, who knows what he can do? (Victoria Munroe, 415 West Broadway; through October 30.)

"I'm an agitator in the information war," proclaims **Joseph Nechvatal**, 33, a perennial in East Village group shows but a newcomer to the Establishment galleries. I have liked Nechvatal's drawings, which bury vague images from the media within a flurry of graphite chicken scratches. His "atomic power" pictures generate a kind of static overload, a form of visual holocaust, which reads like a profoundly accurate twentieth-century state of being—according to the artist, "The type of surface that represents our age." Yes, and in several ways. The "paintings" at Brooke Alexander are mechanized "reprints" of the drawings. A computer scans a photograph, magnifies it, and, with robotic arms, lays acrylic paint down on canvas—the lazy way to paraphrase mechanical reproduction. It's Holocaust-by-numbers. (Brooke Alexander, 59 Wooster Street; through October 25.)

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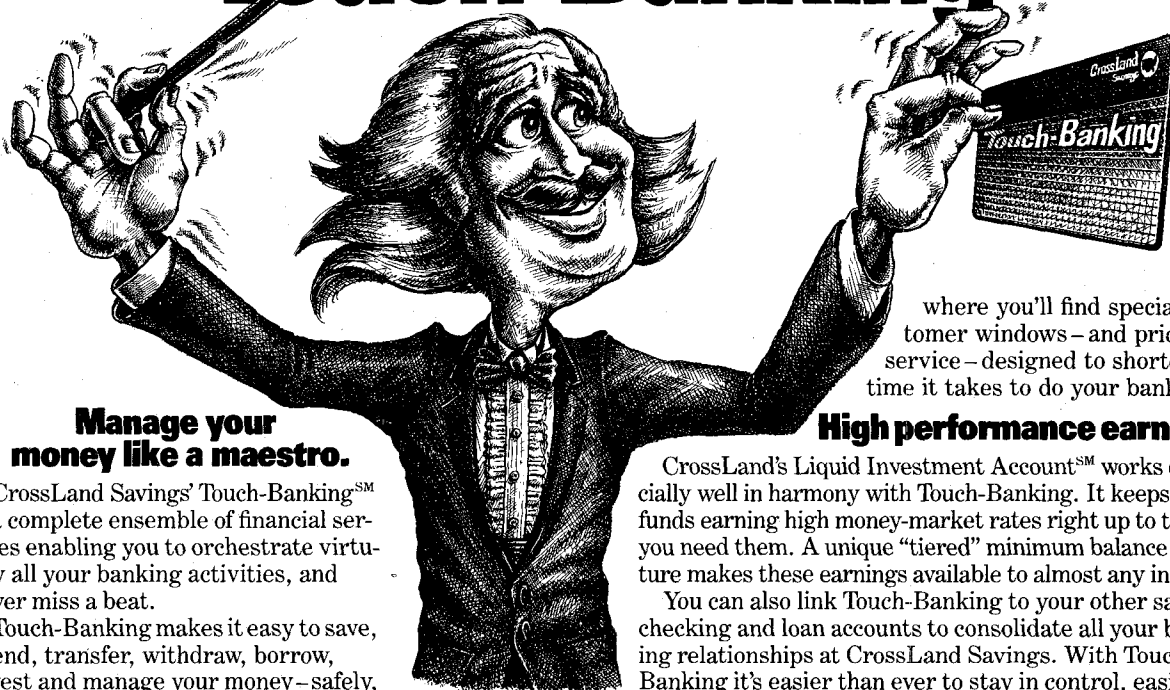
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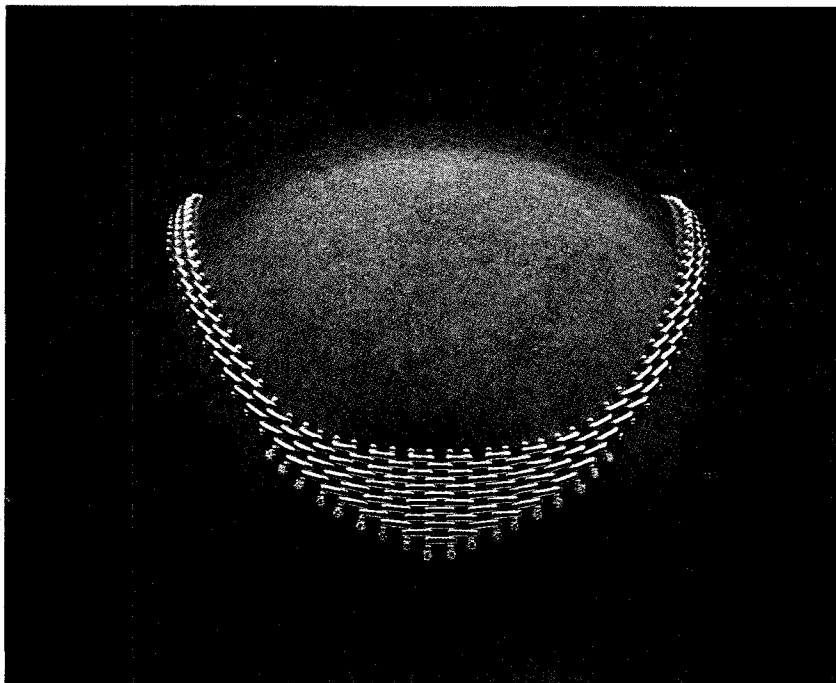
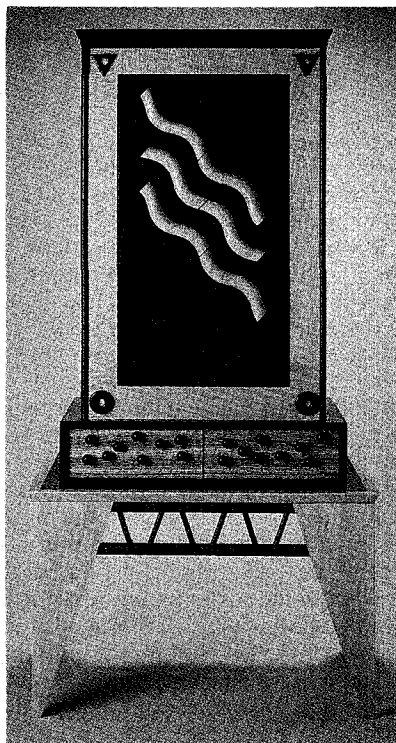
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By Corky Pollan

Home Is Where the Art Is

Imagine three worms trying to cross a jagged edge. That's the image that inspired Steven Madsen's wood-and-plastic chest of drawers and gave it its name. Madsen's cabinet is only one of 300 objects in "Craft Today: Poetry of the Physical." One of the largest exhibitions of contemporary crafts ever held in this country, it launches the American Craft Museum's impressive new home. On its four spacious floors, there's room for the work of 286 artists—from the purely sculptural to the functional. AMERICAN CRAFT MUSEUM/40 West 53rd Street/956-3535/October 26 through March 22, 1987



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Fortunoff, New Yorkers' source for dazzling jewelry, will soon be the source for splendid Italian baubles as well. Beginning next Monday and continuing through December 13, the store will feature different Italian regions and their splendors. From Piedmont, the gem capital of the world, to Lombardy, renowned for its gold, silver, and platinum creations, to Veneto, where craftsmen have been mixing precious metals with precious stones for 30 centuries, to Tuscany, famed for its Etruscan-style gold, there'll be a delightfully eclectic mix of the very best Italy has to offer. Prices start at \$50 for sterling-silver earrings and climb to \$25,000 for a magnificent 18-karat-gold-and-diamond necklace. (Above, eighteen tiny diamonds set in a necklace of 14-karat gold, \$1,275.) FORTUNOFF/681 Fifth Avenue, near 54th Street/758-6660

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When, one hot and humid month ago, we visited Bomba de Clercq to see the shop's line of fall sweaters, the last thing we wanted to think about was bulky knits. But now we can revel in the joys of wool, alpaca, and cashmere, and the seductive charms of the pullovers, cardigans, dresses, and jackets this charming shop offers. A SoHo branch of Cristina Bomba's Via dell'Oca store in Rome, it excels in hand knits whose shapes are classic but whose details are arresting and color combinations beguiling. (From \$220 for a cotton sweater to \$360 for a cashmere one to \$520 for a cashmere-and-alpaca jacket; knit ties are \$50; scarves, from \$60.)



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Movies/David Denby

SON OF 'THE HUSTLER'

"...*The Color of Money* is an accomplished, incisive film, with fine performances, but it lacks freshness and emotional variety..."

WHEN WE LAST SAW FAST EDDIE FELSON (Paul Newman), 25 years ago, he had just beaten the best pool player in the world. By whipping Minnesota Fats (Jackie Gleason) at the end of *The Hustler*, Eddie established that he was indeed what he wanted to be, a great shooter of straight pool—a winner—as well as an ace hustler. Yet Eddie was a champ who felt like a bum. He had fallen into the hands of the corrupt gambler Bert Gordon (George C. Scott), and with the vicious, exploiting Bert as his mentor, everything went sour. A girl died, and winning had lost its savor. He had to get away, get out. The movie ended with his leaving the pool hall—for good, we thought.

The Color of Money, Martin Scorsese's biting, raw-whiskey sequel to this famous film, picks up Eddie in middle age. Eddie has moved to Chicago and become a liquor salesman—a prosperous man, reasonably happy but terribly bored, and cynical and rancorous too. He seems less a champ in retirement than a king who has abdicated—a little fatuous, perhaps, in his easy mastery of the immediate social landscape. He is charming and resourceful, but in many ways, he has become everything he once hated—a less malevolent Bert Gordon.

Paul Newman, of course, hasn't coarsened or thickened with age; he may have lost some of his youthful, classical beauty, but the planes and terraces of his face remain as firm as ever. So Newman has to create Eddie's sag and flab entirely from inside. In the past few years, Newman has specialized in small-minded, limited men, men in whom pride struggles against corrosive self-dismay. Credit him with a major insight—the perception that everyone, absolutely everyone, wants to think of himself as sovereign in one area or another. Everyone is an egoist, everyone demands some sort of recognition; that's the law of life. In *The Color of Money*, Eddie gloats over his big white American car, and a gleam comes into his eye when he boasts of the quality of the booze he peddles. Newman makes Eddie a little slick, a little hollow—a small-time mover.

Eddie still has the instincts of a pool hustler, and when he sees a young 9-ball hotshot beating everyone, he decides to make the kid a protégé. Vincent (Tom



PLAYERS: Mary Elizabeth Mastrantonio and Tom Cruise.

Cruise), a great young athlete, has a perfect shot and a sledgehammer break. He's also a complete hot dog who flashes an irrepressible, taunting smile after a good shot and whirls his cue stick around like a drum majorette diddling a baton. Tom Cruise wears his dark hair in a high, full, unfashionable pompadour—he's a neighborhood kid—and he moves in stylized jock show-off ways that are great fun to watch. When he moves, he's a dynamo actor. His Vincent has the innocence of American physical brutality; he's a little dense, a very emotional, competitive kid—the Lenny Dykstra of the poolroom. And when Eddie pushes him, or when his tough girlfriend, Carmen (Mary Elizabeth Mastrantonio), makes him jealous, a new, pained anger comes out in Cruise that is the most affecting acting he's done so far.

Vincent has arrived at the state of grace that young athletes, warriors, and lovers long for—his will to do something is the only thing that matters to him; he knows he can do it. But in order to become a good pool hustler, he must suppress his in-

stincts and lose—or at least lose often enough to suck the money onto the table. Using charm, manipulation, and fraud, Eddie takes over the kid's life, and he gets Carmen to use her sexual hold over Vincent to make him a true hustler. Together they hit the road. Eddie can smell money: He knows that even in the dingiest poolroom in the most shabby neighborhood, there's a fat cat (the chief of the local numbers racket) lounging among the drowsy schleppers in the rear.

Once Eddie assumes the role of teacher, Paul Newman plays him not as a slick jive artist but as a highly moral, principled man—a kind of bristling rabbi of hustling. The comedy of the performance lies in Newman's earnest, even self-righteous insistence on the discipline of corruption. Eddie gets exasperated, like a father with a child who won't sit up at the table. Vincent can't seem to get the point of hustling—he wants to win. Sure, he's a great pool

player, but this is a serious thing, this is money. In some of these scenes, written by the talented novelist and screenwriter Richard Price (page 92), there's a gleeful emphasis on faking as a professional calling—a man's work—that equals the comic fervor David Mamet brought to his great, twisted paean to hucksterism, *Glengarry Glen Ross*. Speaking of the overly sincere Vincent, Eddie says, "He's got to learn to be himself—but on purpose."

The first two thirds of the picture move along with exhilarating speed and power. The three bunco artists are out there on the road, living by their wits and fighting each other, and even though the money stakes are mostly marginal, we share the danger and excitement of the hustle, the pleasure of the sting, the fun of the hard, cold masculine world. The movie is less tormented than Scorsese's earlier work; and though we may miss the harsh soulfulness of a *Taxi Driver* or a *Raging Bull*, Scorsese's new ease has pleasures, too. He whirls the camera through the

unpromising settings, hyping up the pool games into demonstrations of power and mastery. Every scene has tension and snap. In the past, Scorsese characters fought through a storm of inarticulateness in order to utter a few definitively mangled words. But Richard Price's dialogue is precisely written—and performed—as stylized hard-boiled patter. Not a word is out of place. The set design and lighting are a distinctive Chicago-in-winter tan and gray, and the general bluesiness is heightened by Robbie Robertson's mordant rock score.

The Color of Money is accomplished and incisive, yet after a while, the picture begins to feel limited and even repetitive, and a look back at *The Hustler* might suggest some of the reasons. Robert Rossen's *The Hustler* was an odd, disturbing mix of moods and emotions. Written by Rossen and Sidney Carroll (who adapted Walter Tevis's novel), the movie had its gruff, downbeat side—the lonely sticism of marathon nights of smoking, drinking, and playing in the dark-shadowed poolroom. The characters were extravagantly worn out; they may have felt the keenness that comes after exhaustion, when the senses are sharpened to an almost painful alertness, but it was the sort of keenness that could easily slip into violence. When it did, *The Hustler* became tense and emotional. The movie was all about people "owning" and "destroying" each other; it had some of the paranoid-accusatory sound, the reverberant neuroticism, of serious Broadway plays of the fifties. It got under your skin.

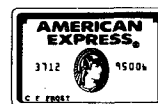
The Color of Money is a cooler, more self-contained movie, but it's also smaller and safer; it lacks *The Hustler's* emotional variety and its morose soul. Scorsese and Price have tunneled so far into a very specific world that they have lost their common-sense evaluation of how interesting it is. In the last third of the movie, Eddie Felson discovers that he can't hustle anymore, that he wants to play an honest game of pool and win. He even wants to beat Vincent. But the joke is that he has taught Vincent so thoroughly, he can't get a straight game out of him. Vincent may be hustling Fast Eddie too. Even though the plot goes through reversals and surprises, *The Color of Money* loses its freshness. The scenes of Paul Newman readying himself to play are too reminiscent of a dozen other training-to-be-a-winner montages in recent years, and the change of Paul and Vincent's master-apprentice relationship into one of outright competition is more conventional than dramatic. When the setting shifts to a big tournament in Atlantic City, Scorsese shoots the competition room as if it were a cathedral. The end of the movie is almost pious. Fast Eddie has become a pool-room saint, and we feel there's a degree



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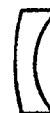
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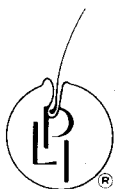
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of irony missing, as if Sylvester Stallone had somehow barged in to dictate the ending. Hustling isn't so grievous a sin that the salvation from it should be an occasion for hosannas. Fast Eddie may have redeemed himself as a pool player, but he dies as a character.

IS THERE ANY END TO THE INVENTIVENESS and energy of Gérard Depardieu? I've seen about half of his 50-odd movies, and I haven't begun to get tired of him. Depardieu the actor is a ceaseless adventurer on strange seas—he'll lend himself to a director's or writer's purpose, play any role that's exciting, no matter how odd or unsympathetic. There's none of that strategic husbanding of a core identity that is so typical of the male movie star, American or French. One has the impression of a self-confidence that goes beyond vanity and of a boundless curiosity. He acts, I think, to discover how the world works. Currently, he is the ruffian housebreaker and tender homosexual seducer in Bertrand Blier's *Ménage* and the tough but loveless Parisian cop in Maurice Pialat's *Police*.

Pialat is interested less in suspense and detection than in the character of the man who faces thieves, murderers, and drug dealers every day of his life. The brutally overworked Inspector Mangin (Depardieu) is stuck on the treadmill—he'll never catch all the criminals, and which ones he catches becomes a matter of chance, hazard, and desire. They come and go in his office—they're his people. The way Depardieu plays him, Mangin assumes a physical and emotional intimacy with the underworld types that is almost sexual; power, anger, and aggression flicker back and forth between hunter and quarry, and the cop doesn't always have the upper hand (the criminal's habit of lying gives him a great deal of power). This is a movie that holds out no hope that order will ever be restored or that right will triumph. The young lawyer (Richard Anconina) who springs from jail the drug dealers Mangin is trying to put away for life is Mangin's closest friend. Laughing together, they know that guilt and innocence are just two counters in a game that never stops; the only point for them is to keep playing.

As Mangin, Depardieu has a coarse vitality that sweeps the movie along. Watching him, we feel we're seeing a policeman, in all his cynicism, brutality, and sentimentality, more closely than we ever have, and without the usual moral judgments built in. A lonely man, Mangin falls in love with the beautiful, lying girlfriend (Sophie Marceau) of one of the drug dealers. When he has to beg for love, Depardieu is like a stag that takes a shot in the side and expires in silent disbelief at the side of a lake. His eyes seem the only part of him still in touch with life.

Music/Peter G. Davis

'MARRIAGE' COUNSELING

"...Elizabeth Söderström sings a musically moving Countess—the Met's stage is honored by a performance of such grace..."

THE METROPOLITAN OPERA'S CURRENT revival of *The Marriage of Figaro* should gladden a few hearts, especially those chilled by the production when it was new last season. Nothing can be done about Jean-Pierre Ponnelle's hideous sets—Count Almaviva's castle, in imminent danger of collapse from rot and decay, could easily be mistaken for Poe's House of Usher—but at least the designer-director has loosened up his straitjacketed staging, and the singers now have a fighting chance to create Mozart's characters rather than Ponnelle's caricatures.

Presented with several cast changes, all of them for the better, Ponnelle was apparently moved to modify his perverse conception of the opera as one hectic day in the life of eleven unsavory and irredeemably selfish creatures. We are, for example, spared the sight of the Countess enjoying a lusty romp on the floor with Cherubino. I suspect that the most important new cast member, Elizabeth Söderström, vetoed that bit—an X-rated Countess Almaviva is not her style. This great singing actress had never performed the role in New York (her Met debut, 27 years ago this month, was as Susanna in the same opera), and fortunately Ponnelle was unwilling, or unable, to interfere with a classic interpretation. Of course, it would be useless to pretend that Söderström's voice does not sound dangerously fragile these days, particularly in vocal lines as exposed as Mozart's. No matter. Apart from a few moments of uncertainty, she still sings a musically sovereign and moving Countess, a vulnerable woman near the end of her tether but capable of saving her marriage through intelligence, wit, and generosity of spirit. The Met's stage is honored by a performance of such heart-warming grace and sensitivity.

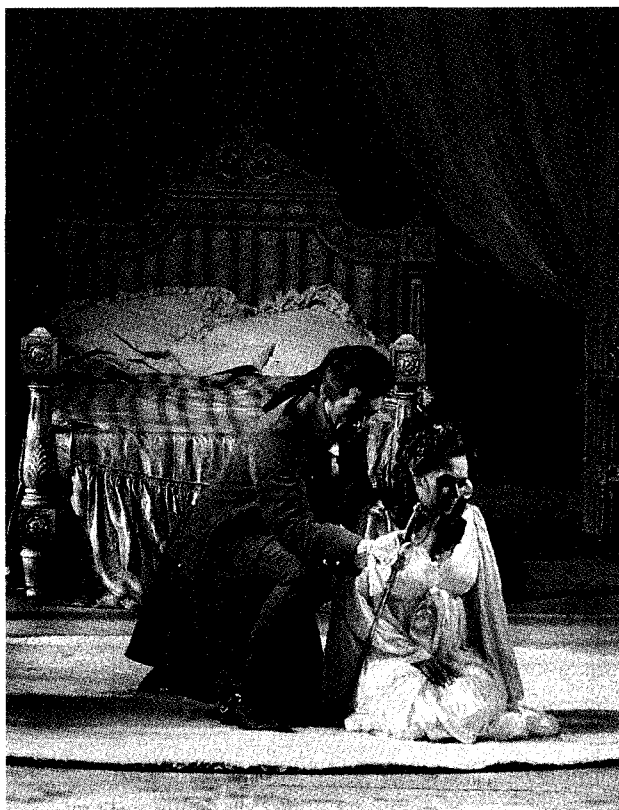
Another improvement is Jose van Dam, who tempers Figaro's angry insolence with a vigorous sense of humor and solicitous concern for his bride-to-be,

communicating a far more human and attractive personality than the petulant lout played by Ruggero Raimondi last season. Van Dam is also a singer with patrician musical instincts matched to a quality instrument, a suave bass-baritone that can encompass the register extremes of Figaro's music easily and smoothly. With so much in his favor, it was surpris-

tle (Susanna)—have been wisely retained, and both are, if possible, better than ever. Ponnelle still requires that Cherubino be stripped naked in Act II. Bad taste and arrogant disregard for Mozart aside, is this any way to treat a singer who was nobly performing with the flu? At least von Stade manages to sidestep most of the directorial obstacles thrown

in her way, and concentrates on developing her own irresistible impersonation of this mischievous adolescent. Battle, too, has dropped many of the mannerisms that threatened to turn her Susanna into an irritating shrew, and surely no soprano sings the role more radiantly.

If all this were not enough good news, there is James Levine's musical direction to savor. So hard-driven a year ago, it is now ardently songful without sacrificing any of its quickening vitality or dramatic propulsion. Since the overall character of Levine's conducting is so frequently influenced by what he sees and hears onstage, his positive response is one more sure indication that the Met's *Marriage of Figaro* has been much improved and is well worth a visit.



SOVEREIGN STATE: Hampson and Söderström.

ing to hear him make dramatic points with a lot of unnecessary barking and shouting. Vocally at least, Thomas Hampson could not be more elegant as the Count—an astonishingly mature piece of work for a singer at the beginning of what is sure to be a major career. I only wish he had not been so successful in projecting Ponnelle's view of the character as a conniving and despicable reptile unworthy of the Countess's forgiveness.

The most treasurable cast members from the original production—Frederica von Stade (Cherubino) and Kathleen Bat-

situation hardly deterred the orchestra from performing its annual opera-in-concert at home, in Philadelphia's Academy of Music; so New Yorkers curious to hear how Muti might interpret Wagner's *The Flying Dutchman* had no choice but to travel south. Judging from the familiar faces in the audience, many local opera-goers found the prospect tantalizing enough to make the trip. And why not? Muti has no plans to appear at the Metropolitan or any other American opera house in the foreseeable future, his approach to Wagner is an unknown quantity, and hearing the Philadelphia Orches-

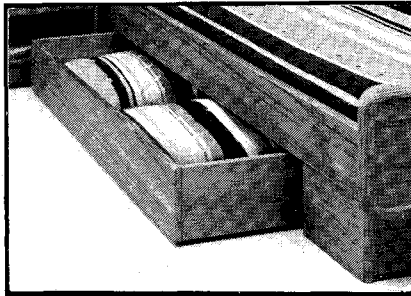


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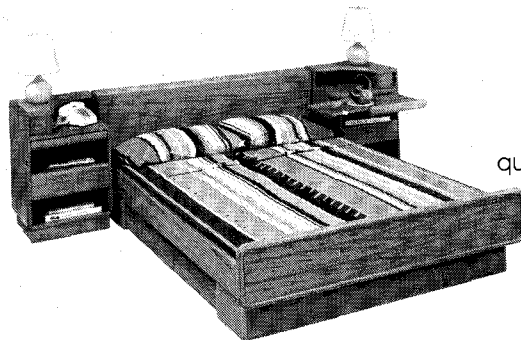
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tra play any opera score is a tempting prospect.

To a certain extent, the result could be predicted. This was a carefully prepared, trimly executed *Dutchman*, with a song in every measure (an instrumental one, at least) and an intensely theatrical impulse that lost very little by being realized in concert surroundings. Some Germanophiles might have been disturbed by the prevailingly lean-lined textures, a substantial but luminously transparent orchestral sound that never bulged with an ounce of extra fat—in Wagner, as in Verdi, Muti obviously wants everything to be heard, even the singers. That seems fair enough to me, especially when dealing with the composer's early operas, in many respects still close to their Italian bel canto models. It was disappointing, though, at the Saturday performance I attended, to find the Philadelphians in an uncharacteristically sluggish mood and a bit slow to respond. The horns in particular were having a bad night, and *The Flying Dutchman* gives them a rough workout.

The singing was competent if not exactly inspirational, and possibly that dampened everyone's enthusiasm. Hartmut Welker, a young German baritone who appears to be a favorite with Claudio Abbado in Chicago, Milan, and Vienna, gave a conscientious but blunt account of the title role. Both he and the Senta, Sabine Hess, had no trouble launching loud, often exciting climactic notes, but in the process of getting there and back, they traced very bumpy trajectories. The singers, in addition to having inflexible voices, have not been blessed with an abundance of expressive imagination, and small wonder this tortured Wagnerian couple tended to sound rather suburban. Aage Haugland (Daland) has a friendly bass that too often took on the consistency of thick wool, Gary Lakes's burly tenor has by now outgrown Erik's honeyed arias, and Michael Myers's Steersman was only tolerable. The best vocal work came from the Westminster Choir, sensational in the big choral scene that opens Act III.

Perhaps next year's operatic project in Philadelphia will have a happier ending. Meanwhile, I can report total satisfaction with the orchestra's first release in a complete Beethoven cycle, a record containing Symphonies Nos. 1 and 5 (Angel CDC 7 47447 2). To justify consideration in this overcrowded field, the performances would have to be special, and that is precisely what they are: feverishly impetuous and adventurous, but always purposeful and wonderfully articulate. The orchestra's disciplined instrumental blend and sleek muscle tone are things of beauty, and Muti puts these deluxe qualities to the best possible uses in a pair of compelling Beethoven interpretations.

Dance/Tobi Tobias COME DANCE WITH ME IN IRELAND

"...John Cage's score has an irrepressible rhythm that the dance seconds; Eliot Feld's choreography is superficially *primitif*..."

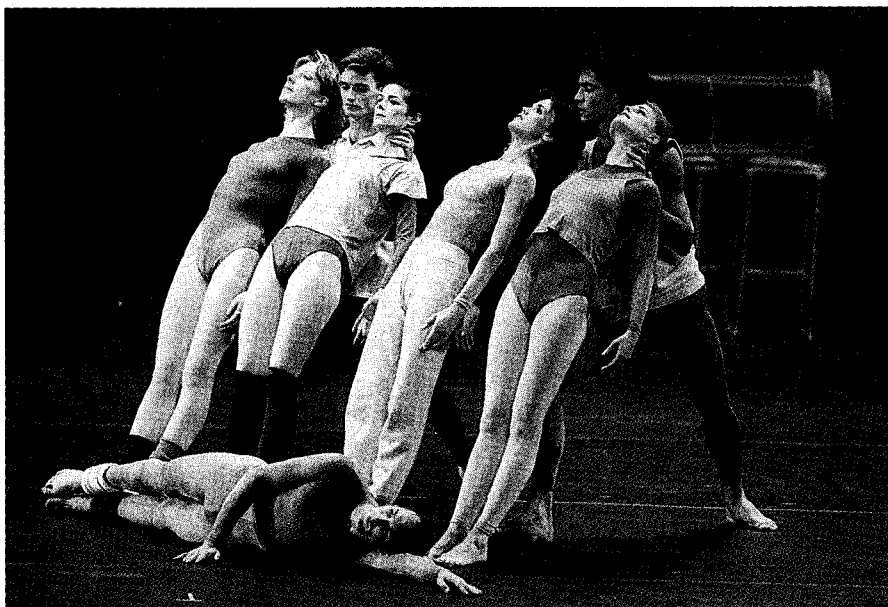
THE BELATED AMERICAN PREMIERE OF Merce Cunningham's 1983 *Roaratorio: An Irish Circus on Finnegans Wake* inaugurated the Brooklyn Academy of Music's 1986-87 Next Wave Festival, amid the rampant society-fashion-media hoopla that surrounds this canny packaging of newish events. Though the partying sounds obnoxious—the post-performance feed for the in crowd boasted carry-home centerpieces of Siamese fighting fish—the dancing itself was exhilarating, as was John Cage's accompanying score.

The latter is a collage: Cage imperturbably intones a text he derived from Joyce's novel; five Irish musicians improvise a cacophony on fiddle, pipes, and drums; and a tape, reshuffled nightly, emits sounds Cage recorded at locations mentioned in the book. The whole has an irrepressible rhythm that the dance seconds joyously. It is like listening to a radio tuned to a half-dozen stations at once, or trying to think of which groceries you really need in the midst of the weekend maelstrom at Fairway.

At the heart of the choreography is a jig. Most often it's executed with overtly frisky feet and a spirit so infectious one set of dancing partners instantly calls another into action. At times, though, it's so subtle you can hardly see the steps, merely a little bubbliness in a walk. Other themes are less obviously Irish, and perhaps more important. The most striking is the idea of a large cluster of dancers sweeping through the space to wash it clean for subsequent solo performers. Throughout, the continual shifts of many to few, one or two to all, are so swift that at the very moment an image registers in the watcher's brain, it is already dissolving onstage.

The dancers themselves are intermittently cast as watchers—as if they were in rehearsal, or at a country social—a tactic that raises all sorts of issues concerning doers and onlookers. Does one learn to dance, does one learn a dance, by looking or watching? Do dancers regard each other with admiration or envy? Is the dance they're doing the same as the dance we're seeing? Can a dance exist in the mind's eye, or does it vanish without leaving a single footprint?

Even when the performers are offstage, it appears, they are observing their mas-



LEAN ON ME: The Cunningham Company in *Roaratorio*.

ter, for after Cunningham's angular, staccato solo, tailored to (perhaps even inspired by) his restricted physical capacity, they drift on and do his stuff more fluidly and contemplatively. They seem to be dreaming a lovelier version of his dance and allowing him, under this cover, to disappear.

NEW FROM Eliot Feld, WHOSE COMPANY is at the Joyce through October 26, are two ballets related to his recent obsession with repetitive pattern. *Skara Brae*, set to traditional Irish and Scottish music, is the larger piece—nearly a half-hour long and featuring nineteen dancers—but it turns out to be the more negligible of the two.

Purporting to meditate on a mysteriously abandoned Neolithic settlement on the Orkney Islands, Feld borrows archaic motifs from Graham and Nijinska but fails to invest them with any visceral or emotional weight. The choreography remains as superficially *primitif* as Willa Kim's costumes: chic jogging togs in icy and steely grays. Its saving grace is the presence of the ravishingly swift and light Christine Sarry, long an associate of Feld, who has returned for this, his fiftieth work. Perversely, though, the dancing is designed to pin her down; in the central

duet, slung over and around her partner's body like a flayed carcass brought home from the hunt, she's denied a single step of her own volition.

Another guest artist, the Canadian Karen Kain, fares somewhat better with *Echo*, Feld's sixth piece in two years to Steve Reich's music. Dressed as a harem woman, Kain executes a continuum of Indian-influenced steps and postures that (though the choreographer flagrantly cheats) gives the illusion of endless accumulation and repetition.

The reference to the celebrated opening of the Kingdom of the Shades scene from *La Bayadère* is piquant, as is the contrast between Kain's luscious figure and stage personality and the intellectual astringency of her assignment. At the same time, there is a neat decorativeness about the piece that suggests, as do Feld's other works in the postmodern vein, that the choreographer is merely taking the trappings of a rigorous idea and serving them up as light entertainment.

To break through to the infinite variety inherent in a single step, one must *actually* repeat it 100 times, risking the audience's defection, not just pretend to do so. The night I saw Feld's new works, Lucinda Childs, high priestess of the

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Laurent	The River Cafe
Lavin's	The Water Club
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hypnotically reiterated step, was in the audience, looking grave.

Eva Karczag, WHO RECENTLY SHOWED some 40 minutes of solo work in the small, austere Parish Hall of St. Mark's Church, is a delicately built woman in her mid-thirties. She has a pale, pinched face, hair that looks like it's growing out of an old haircut, and the long, fragile fingers of a Flemish madonna. Her movement is sensitive and fluent, as one expects from a veteran of Trisha Brown's company; her choreography, which contains elements of improvisation, is gently insistent upon shedding artificial trappings and getting back to a natural state of things. Fair enough.

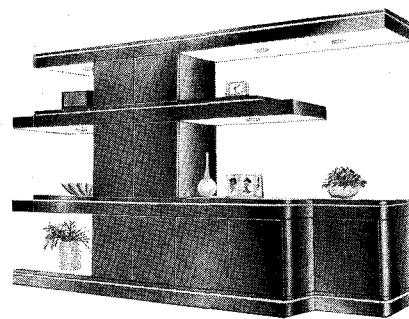
Pretend you're there. Wearing a nondescript shirt and pants that long ago had the shape and color washed out of them, Karczag veils her head in a red neckerchief, expels her breath to float the fabric away from her face. Next, she makes a peddler's pack of the material, pouring sand into it from a jug and knotting it closed. Hunching over, she bears her little burden on her shoulders, then slips it slowly down her spine, trying to make each vertebra a way station. Speakers on either side of the performing space begin to emit evening-in-the-country sounds: crickets, etc.

Abandoning her props, she launches into easy-as-she-goes stuff: relaxed locomotion accompanied by shruggy arms and head, with the body busy sensing little details about the way it expends energy, the way it makes contact with the floor or the air. The dance is divided into segments, in between which Karczag doesn't so much rest as gather herself physically and psychically. Her eyes look at nothing. Using her arm to wipe the sweat from her face, she's like a Dorothea Lange photograph of a woman eking out a life from unpromising circumstances.

The material develops within its modest confines. One section is very held in, the hands tensing into fists, uncurling as if in exhaustion, then knotting again like a spastic's; in another, the arms seem weakly to ward off blows, and the body plasters itself to the back wall, which is pierced with huge arched windows. Later, the dancer slumps to the floor, rolling, twisting like a restless sleeper, upending herself feebly, then falling prone again. Yet the vocabulary remains severely restricted, the texture of the attack stubbornly unvaried, the performance leached of drama.

While it can be dull, Karczag's work has a cleansing effect on the eye and brain. It certainly offers a corrective to the glittery shenanigans some of the post-modernists have been up to in the last decade. But I'm worried about the artificiality of those piped-in crickets; wouldn't it have been more authentic to open the windows wide and let in the traffic noises from Second Avenue?

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THE PICASSO MYSTERY

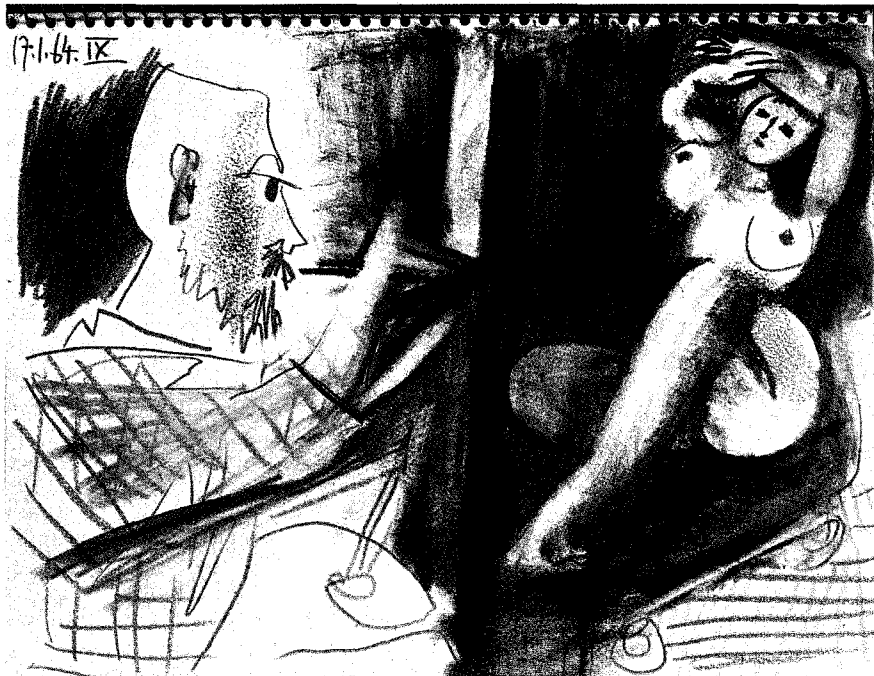
"...The sketchbooks are the closest we have gotten to the private Picasso; there is sentimentality, fancy, and wit..."

Je Suis le Cahier: The Sketchbooks of Picasso. The Atlantic Monthly Press; 349 pages; \$65.

ONLY ONE ARTIST IS SO IMPORTANT THAT it is impossible to visualize the course of twentieth-century art without him. If Picasso had died in 1906, or had never left Spain, the art of the last 80 years would have lost its point of origin, and the modern world its poetic analogue in Cubism.

Because he was the most monumental

could bear yet more exposure. Any artist's sketchbooks are a kind of daily diary or notational system in which ideas are thrashed out without much concern for polish or finish. Picasso was no exception, though in his case the ideas were often the impetus for some major new change in direction—into Cubism from the rose period, out of Analytic Cubism into the emotionally charged work of the 1920s, into his passionately political *Guernica* phase in the 1930s, and so on.



FANCY FREE: A drawing from *Je Suis le Cahier: The Sketchbooks of Picasso*.

of modern artists, Picasso can sustain a publishing subindustry that would ruin any rival. His death in 1973 only seemed to accelerate the process of revelation. The latest bits to emerge are his 175 sketchbooks, most of them from the inventory of his house, now parceled out among his heirs. The art historian Robert Rosenblum writes, "From his teens to his nineties, he still seems to be making art posthumously, and everything we thought we knew about him remains tentative and alive, subject to the changes effected by the next disclosure."

With the acumen of an art dealer, Arnold Glimcher of Pace Gallery realized that here was a side of the master that

Glimcher and Claude Picasso, the artist's son, have come out with a book based on an exhibition at Pace, and have asked six eminent scholars—E. A. Carmean, Rosenblum, Sam Hunter, Theodore Reff, Rosalind Krauss, and Gert Schiff—to comment. Some of the insights disclosed in these sketchbooks promise rarefied reevaluations—changes in dating, for instance, which suggest that Picasso may have met Braque in the spring of 1907, before the pivotal *Les Femmes d'Alger* rather than after. But while the sleuths wrestle with that one, an earthy and pragmatic Picasso awaits the rest of us.

Drawing is the most private act in an

artist's repertoire. Picasso often starts slowly, with a single female figure in an increasingly geometric outline, particularly in his pre-Cubist days. He tries on a pose, turning it and shuffling it, and you can't quite imagine where he is headed. In Sketchbook 42, a figure holds her arms over her head, reappearing on page after page with very little variation, an image he clearly felt compelled to get right but which seems to have permanently eluded him. Then, suddenly, on the back of a sheet of lettering, you find an almost complete drawing for the *Demoiselles*. The goddess (newly revealed as a goddess-whore) isn't there, but every woman on the page appears to share in the information she provided him.

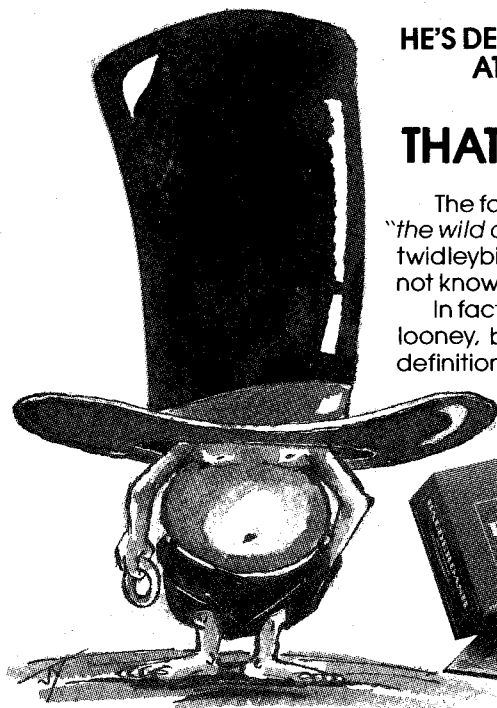
A debate continues to rage over Picasso's formalism. Was the architect of Cubism a pure intellect on the rampage, or were his adventures a kind of diary of his love affairs and life's events? The question is difficult to answer because Picasso had that mark of greatness that pries the universal from the mundane and allows them to coexist, fully formed, within the same mind. His sketchbooks are proof of this compatibility. He can be embarrassingly sentimental, as in his collage-portraits of Françoise Gilot. He can also erupt into pure fancy, as he does in an ebullient series of starry blue doodles in Sketchbook 92, ending in a joyous blue guitar built out of three lines, three arcs, and a solitary circle, a drawing that radiates pleasure in his own wit.

The sketchbooks are the closest we have yet gotten to the private Picasso. They add another dimension to the mystery, linking the intensely personal paintings of the last half of his life with the obsessive painter of the *Demoiselles*, suggesting emotional correspondences and, not so incidentally, bringing us around once more to respect and awe. —K.L.

The Prince of Tides, by Pat Conroy. Houghton Mifflin; 567 pages; \$19.95.

MY ADVANCE COPY OF *The Prince of Tides* was a book with "best-seller" literally written all over it—250,000 printing, \$250,000 promotional budget, Book-of-the-Month Club, that sort of thing. Considering the writing inside the covers, one can see where Houghton Mifflin

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derived its confidence: Pat Conroy's novel is not only a long but a big book, a story covering four decades and dozens of colorful incidents (the colors are generally red and purple). The father of a South Carolina family, hidden by a priest when his plane crashes in Nazi Germany, walks across the Alps to safety. The mother and her twin son and daughter are raped by three convicts, who are later killed by the boy and his pet tiger (how's that again?). The twins and their brother travel to Florida and rescue a white porpoise from an aquarium. That sort of thing. These gaudy, overblown tales hang, like hypertrophic Christmas ornaments, on a spindly tree—the lives of three children with a violent father and a beautiful, treacherous mother.

Tom Wingo, the twin boy who narrates the book, tells many fearsome and ugly stories of his father's beating his wife and children; the mother vows several times to take the children away, but never does. Tom spells out for us what happened. He tells it plain ("From that day, I renounced the part of me that was his and hated the fact I was male"), and he tells it fancy ("Because of some endemic flaw in my manhood I could not just have wives or lovers. I required soft enemies humming lullabies of carnage in the playroom, snipers in floral print dresses gunning for me from the bell towers"). Tom finally becomes reconciled with his father ("Beneath the answer I heard the inarticulate cry, the heartbreaking cry of the father's clumsy effort to force up all the strength of love he could summon for a child. I heard it and it was enough"); but the crudeness of the portrayal makes this seem less like an acceptance of ambiguity than a triumph of sentimentality—the "he loved me in his own way" sort of thing.

To show us that Tom, though a country boy, is no hick, Conroy has him take a date out for an impressive dinner ("I have yet to see a carriage house fail to make a charming residence or restaurant. The Coach House, at 110 Waverly Place, was the nonpareil of the breed. Its very shape was pleasant to my soul; the place exuded seriousness about food... Mr. Lianides sent us each a glass of cognac, courtesy of the house"). To show us that he is not a phony, the author has him say to a receptionist, "Did the artist stick his finger down his throat and puke at the canvas, or do you think he used paint?" Readers may draw other conclusions. *The Prince of Tides* has many nice small moments—the vignettes of the children's grandparents, the occasional wisecrack ("You're the only person I know who couldn't grow kudzu"). But they are drowned in a flood of Mighty Wurlitzer music, the ornate, overexplicit prose resounding with the clash between the author's effects and his ambitions.

—R.K.

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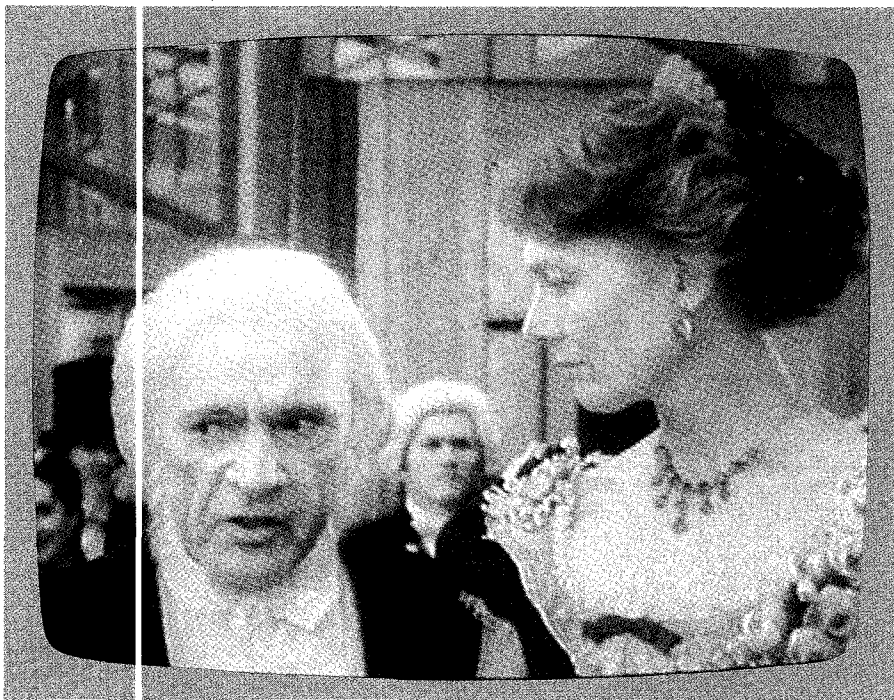
STURM AND DRANG AND STUFF

"...Flags, stags, beards, braids, dragons, and sabers don't make up for a Wagner played by a dying, almost comatose, Burton..."

AS A CERTIFIED NINETEENTH-CENTURY genius, Richard Wagner ought to be beading his brow, kneading his hands, narrowing his eyes, flaring his nostrils, beating his breast, stamping his foot, and blowing his own French horn, full of heroic vitalism, erotic twitch, your basic raptures of the deep, and your obligatory Teutonic boom-boom. Instinct! Aggression! Night! Death! "Symphonizing" the unconscious! What else was German Romanticism all about?

In *Wagner* (Fridays, starting October 24; 9 P.M.; PBS), Richard Burton is instead so calm that he's almost comatose; unquickened, like cement, as weary as a Swinburne. We wait around for four hours for him to wake up, as if he were Brünnhilde. Even the famous voice seldom gets into gear, stalled somewhere between simper and snarl. "Jews, Hebrews, sodomites!" he complains, but his heart isn't in it. He has more important things to think about than golden apples and magic helmets and horses and rings. Much as I'd like to believe that an immobile Burton is playing against cliché—trying to give us the Wagner who read Schopenhauer, Wagner the late-blooming Buddhist—what he is really doing is dying. That he did so shortly after *Wagner* was completed casts a ghoully hue on the proceedings. When, toward the end, Burton is hoisted by Wagner's own mechanical devices at Bayreuth and swings through the air, he seems half-laundry bag and half-Chagall.

Wagner is odd in other respects as well. Vanessa Redgrave isn't much help as Cosima. Redgrave is on record as having said that Cosima "was a stupid woman. She read, but she did not understand." I'm sure she's right, and Redgrave can inhabit almost any role, but watching her try to be stupid is a trial. She fingers her long neck, as if to prepare for beatification, but her cheekbones are too intelligent to believe a minute of it. Gemma Craven is more affecting as Wagner's first wife, Minna; her exasperation, panic, and despair are palpable; she may even be right about *Tristan*. Marthe Keller as Mathilde Wesendonck, mistress to Wagner and the wife of one of his many masochistic patrons, is soulful and decorative. Sir John Gielgud enjoys himself and steals the show in several brief



GENIUS AND WIFE: Richard Burton and Vanessa Redgrave as Richard and Cosima Wagner.

appearances as a minister at the court of Ludwig of Bavaria. (The other two ministers are Sir Ralph Richardson and Sir Laurence Olivier; the three Sirs may take your mind off the flags, stags, beards, braids, giants, dwarves, sabers, dragons, torches, and tambourines.) Sir Georg Solti conducts the London and Vienna Philharmonics and the Budapest Symphony Orchestra in snippets from the Cycle. (Surely we discover here the origins of music video; just imagine what Wagner, that specialist in multiple climaxes, could have done with, say, Tina Turner at Bayreuth.) The production is as sumptuous as the Master would have wished; the camera does not miss a single toyland castle, vigorous waterfall, dreamy meadow, snowy peak or black gondola; there's enough pomp to stuff all the elephants in *Aida*.

In the service, however, of what? The original British television production was nine hours instead of four. I don't know what's been cut, or why. Wagnerians would want more rather than less; they disappear for entire weekends to play with their Nibelungen. (What was the nineteenth century but excess? Who was

the nineteenth-century genius if not the first yuppie: Who says I can't have it all?) Non-Wagnerians are going to be mystified. Consider:

Personality. In the service of his art, Wagner was ungrateful, irresponsible, unprincipled, ruthless, and, well, perfidious. Yet Ludwig, Wesendonck, and the hapless von Bülow put up with him. This genius clearly had charm. A tired Burton doesn't. And what *did* he spend all that money on, anyway? Like Hitler, he was a vegetarian and a teetotaler, although *Wagner* doesn't tell us so.

History. In the first episode, we find Wagner on the barricades with Mikhail Bakunin during one of the many little revolutionary wars of 1848. There is no explanation of the anarchist Bakunin, who got Wagner to read Marx and Engels. In the last episode, Wagner meets Nietzsche, they adore each other, then they quarrel and part. We don't know what the argument was about. (It is suggested that Nietzsche worried about Wagner's power hunger. Nietzsche, in fact, was dismayed by Wagner's turning away from power to the idea of "love as redemption." Nietzsche was appalled by

“...You may think you’re as tired of the British class system as I thought I was; *Paradise Postponed* will change your mind...”

Parsifal, although he’d only read the libretto, not heard the music.) Genius floats in a vacuum, all fable and folk and Norse nonsense.

Philosophy. Wagner may have been a second-rate philosopher—as he was a second-rate poet—but he had a philosophy, and *Wagner* doesn’t. It was a philosophy increasingly “feminine.” One German critic described *all* Wagnerian opera as “around the mountain and through the woman.” *Wagner* doesn’t even mention the sketches the Master made for musical dramas about Buddha and Jesus, nor notice the touches prophetic of psychoanalysis (to my mind more Jungian than Freudian, but skip it).

Music. *Wagner* tells us “such colors and harmonics had not been heard before. The vocabulary of music had been changed.” True enough, but in what way? Information, please. Certainly he led the way to atonality. Was it a dead end, like, for instance, Stravinsky? Or, since we’re talking about musical dramas, like Ken Russell? And no one could orchestrate like Wagner. Where are the bolts that went with the nut?

In the end, *Wagner* is like “a boy’s book” as defined by Elizabeth Pochoda, of *The Nation*: “full of hardware and mysticism.” Just how did this man earn his bust at Berchtesgaden?

Wagner WILL BE BROUGHT TO YOU BY EXXON. **Paradise Postponed** (Sundays; 9 P.M.; PBS) is being brought to you in eleven episodes by Mobil. Without the oil companies, there would be no culture. *Paradise Postponed* is everything *Wagner* isn’t—modest, witty, absorbing, with a sense of time and place, in the company of actors who aren’t famous, in the service of a skeptical intelligence and the liberal spirit. Like *The Forsyte Saga*, *Upstairs, Downstairs*, and, to a lesser extent, C. P. Snow’s *Strangers and Brothers*, it makes good television soap opera out of the British class system.

John Mortimer—*Rumpole of the Bailey* and *A Voyage Round My Father*—looks at life, love, scandal, and politics in an English village from 1952 until the day before yesterday. The Reverend Simeon Simcox (Michael Hordern) is the village vicar and the village Socialist. He is against apart-

heid and nuclear bombs. Why, then, upon his death, is his will revealed to leave his fortune—from a family beer-brewing business—to a young Conservative M.P.? One of his sons (Peter Egan) demands an explanation because he is an insufferable novelist and he wants the money. Another son (Paul Shelley) looks into the matter because he’s curious, not because he’s pre-med and plays drums in a jazz band. The vicar’s widow (Annette Crosbie) isn’t interested in the least. Then there’s the local doctor and the local poacher and the local sire and the local sire’s blonde daughter and many maybe illegitimate children and at least one abortion and lots of jokes and student demonstrations.

You may think you are just as tired of the British class system as I thought I was, and as the British certainly are, but *Paradise Postponed* will change your mind. It is impossible to imagine any of this political material showing up on *Dallas* or *Dynasty* or *Falcon Crest* or *Knots Landing*, because American soap operas are fairy tales. The difference is between thinking and scheming. ■



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"...Everyone in *Raggedy Ann* acts with true ensemble awfulness; Rowan Atkinson's material is slightly shopworn but very funny..."

FINALLY WE HAVE A SHOW THAT ADULTS and children can view with equal distaste. *Raggedy Ann* is a musical guaranteed to bore the pants, skirts, and diapers off anyone of any age with a halfway normal brain, and it may be that the family that walks out together, stays together. (I know there's no rhyme in that, but there's plenty of reason.) This is the musical that was originally produced by the Empire State Institute for the Performing Arts in Albany, and was sent to Moscow, though Siberia would have been more appropriate. Its co-producers include the Kennedy Center (it has been seen in Washington) and CBS (it has, I gather, been seen on television). Ready or not, the world is getting this show, advertised as "the musical with a heart," crammed down its throat, and I can only hope that its body will reject this transplanted organ.

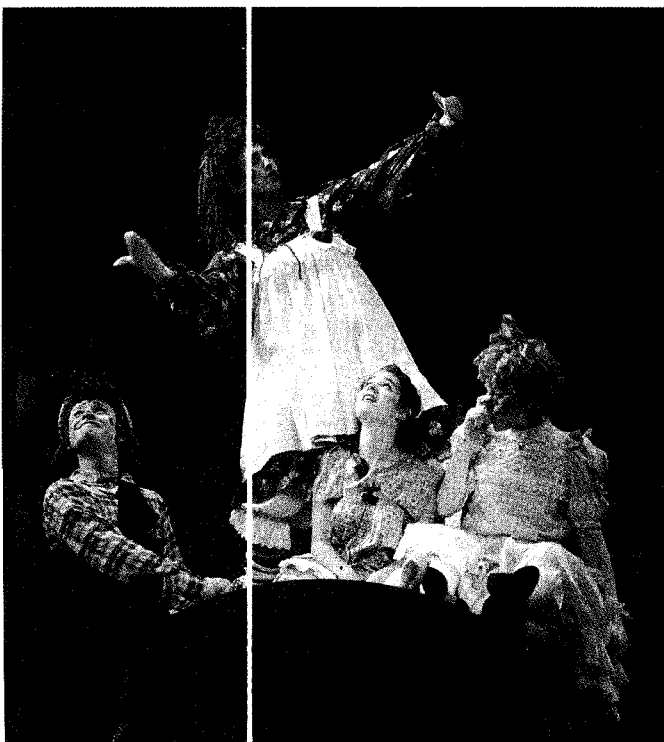
Good fairy tales function as fables or allegories; they have a lively story, compelling characters, and a pleurably decipherable moral. Not so *Raggedy Ann*, with a book by the playwright William Gibson, who once gave us better things. Here we get little Marcella, who is deathly ill, perhaps because Mommy, years ago, left Poppa for another man—reportedly in a Rolls-Royce, though actually in a Buick—a blow from which the child cannot seem to recover. Still, her illness may also be of viral or bacterial origin; in any case, the doctors hold out little hope. Poppa, who seems to be a tailor, chases them away angrily and gives Marcella a rag doll, onto which he sews a heart inscribed "I love you" and tells her to go to sleep.

Marcella, whose dog has eaten her canary (another possible cause of her ailment), falls asleep, and *Raggedy Ann* promptly comes alive and produces her brother, *Raggedy Andy*; followed by Baby Doll, enacted by a grown woman; a moth-eaten Panda, sometimes referred to as "a Chinese hairball"; a blue Camel With Wrinkled Knees, melancholy and played by

only one performer in a camel suit, which is innovative and saves money. Now the heavies appear amid thunder and lightning: General D., an evil magician who stands for Doom, Despair, Death, and anything else in D., and is certainly Dullness personified; Bat, his supposedly sexy female sidekick, who is quite a bitch; and Wolf, theoretically ferocious, though

the villains popping up everywhere. Mommy shows up, too, first in heaven, where she almost re-weds Poppa, then in the Grisly Wood, where she is a suicidal witch but receives absolution from Marcella. The Doll Doctor, imprisoned by General D., turns out to be Poppa; it is all very Freudian, but we mustn't forget that Mr. Gibson is married to a psychoanalyst. The whole thing is a kind of cross between *The Wizard of Oz* and *Die Frau ohne Schatten*, only much more arcane and unfathomable. And, oh yes—the preamble is narrated by a singing and dancing chorus of clowns, who keep cropping up in various guises.

The score is by Joe Raposo, best known as co-creator of *Sesame Street* and *You're a Good Man, Charlie Brown*, and who seems to suffer, poor fellow, from terminal infantilism. The tunes, meant to be hummable by the most unmusical child, occasionally rise to a level that can be called serviceable; the lyrics, on the whole, are rather less successful. There is, however, even worse. Patricia Birch, who also directed wanly and limply, choreographed as I have never seen choreography on Broadway or even in a high-school production of Gilbert and Sullivan. Since Miss Birch has been known to do professional



BAD DREAM: Scott Schafer, Ivy Austin, Lisa Rieffel, Carolyn Marble.

rather benighted. To General D.'s disgust, their arrival was premature, for, it seems, they can bag their victims only at moonset at 5 A.M., when they'll come back for the kill. This conjures up dread visions of our having to sit in the Netherlander for ten more hours, which, however, in all but feeling, we don't.

Raggedy Ann gets the idea that, people doctors having failed, Marcella and the gang must sail in a ship improvised from scraps to Los Angeles to see the Doll Doctor. (Actually, what is needed is a play doctor, but no one is smart enough to realize that.) Now the show gets extremely complicated, with scenes at sea, in heaven, in Omaha, in the Grisly Wood, and, deadliest of all, in Hollywood, with

work, I can surmise only temporary amnesia. Marc B. Weiss's lighting is at least nicely playful, but Carrie Robbins has come up with costumes that are jokes without a punch line, several of them looking like rejects from *Cats*. The scenery, by Gerry Hariton and Vicki Baral (known for their work in television), either was designed to look good when reduced to home-screen size or else is merely a triumph of economy over imagination. The style of the show can best be described as early Halloween.

Which brings me to the cast. Though it includes a few performers who have been effective in the past, everyone here acts with true ensemble awfulness. Charmlessness is everywhere: in the gratingly

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squeaky Ann of Ivy Austin, the almost moribundly lackluster Andy of Scott Schafer, the listless and klutzy Marcella of Lisa Rieffel (who cannot manage even the typical stage child's obnoxious cuteness), the Panda of Michelin Sisti with a Chinese accent that was Greek to me, the blue Camel of Joel Aroeste that would be blackballed from a provincial zoo. Poppa (Bob Morrissey) and Mommy (Elizabeth Austin) could give unhappy families a bad name, and the villains (Leo Burmester, Gail Benedict, Gordon Weiss), always such fun in fairy tales, do not produce one tingle of delight. It must, however, be conceded that, for squeezing fun out of, the material ranks somewhat below cobblestones.

Raggedy Ann, I gather, was a great hit in Russia, and although I can see how not understanding a word of it must be genuinely helpful, I would not have guessed the extent. But perhaps it was all merely relief at discovering how ineffectual U.S. bombs could be.

OF ALL THE SUBJECTIVE, RELATIVE, DEBATEABLE things in this world, none is more so than humor. What shakes one person with laughter leaves another cold and a third indignant. Sense of humor varies according to country and climate, age and education, I.Q. and social class. Even so, some jokes transcend all barriers, though this may not hold for the ones in Rowan Atkinson at the Atkinson, which displeased so many of my colleagues while amusing me often enough.

Atkinson can do deliciously weird things with voice, face, and body, and when the material he and a couple of cronies cooked up was funny—even if secondhand and slightly shopworn—I laughed like a third-former. Most of the numbers go on too long—surprising that Mike Ockrent, the clever director of *Me and My Girl*, should have been less rigorous here—but only three fall absolutely flat. Everything else has a healthy share of laughs, whether a horrid headmaster announces a pupil's death-by-caning to the boy's father, a minister delivers an oddly revisionist sermon, an Indian waiter has trouble with the orders from a horde of drunken English diners, a would-be snoozer and candy-muncher comes to grief during a church service, a timid fellow must change into bathing trunks on an exposed public beach, or an extraterrestrial issues an only half-comprehensible warning to earthlings.

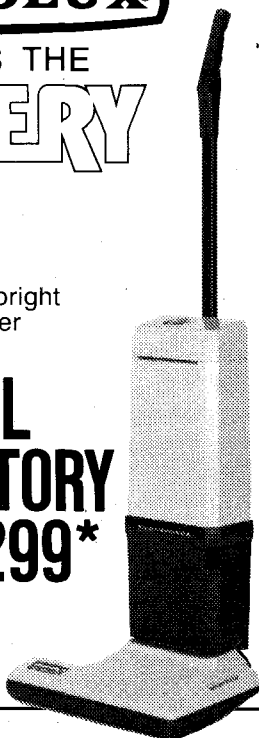
Atkinson has looks that are a cross between Emlyn Williams and Dudley Moore, and humor that weds the visual and the verbal. His likable straight man is Angus Deayton, and there are just enough jokes about America to prove that, though humor may have boundaries, ridicule knows no limits.

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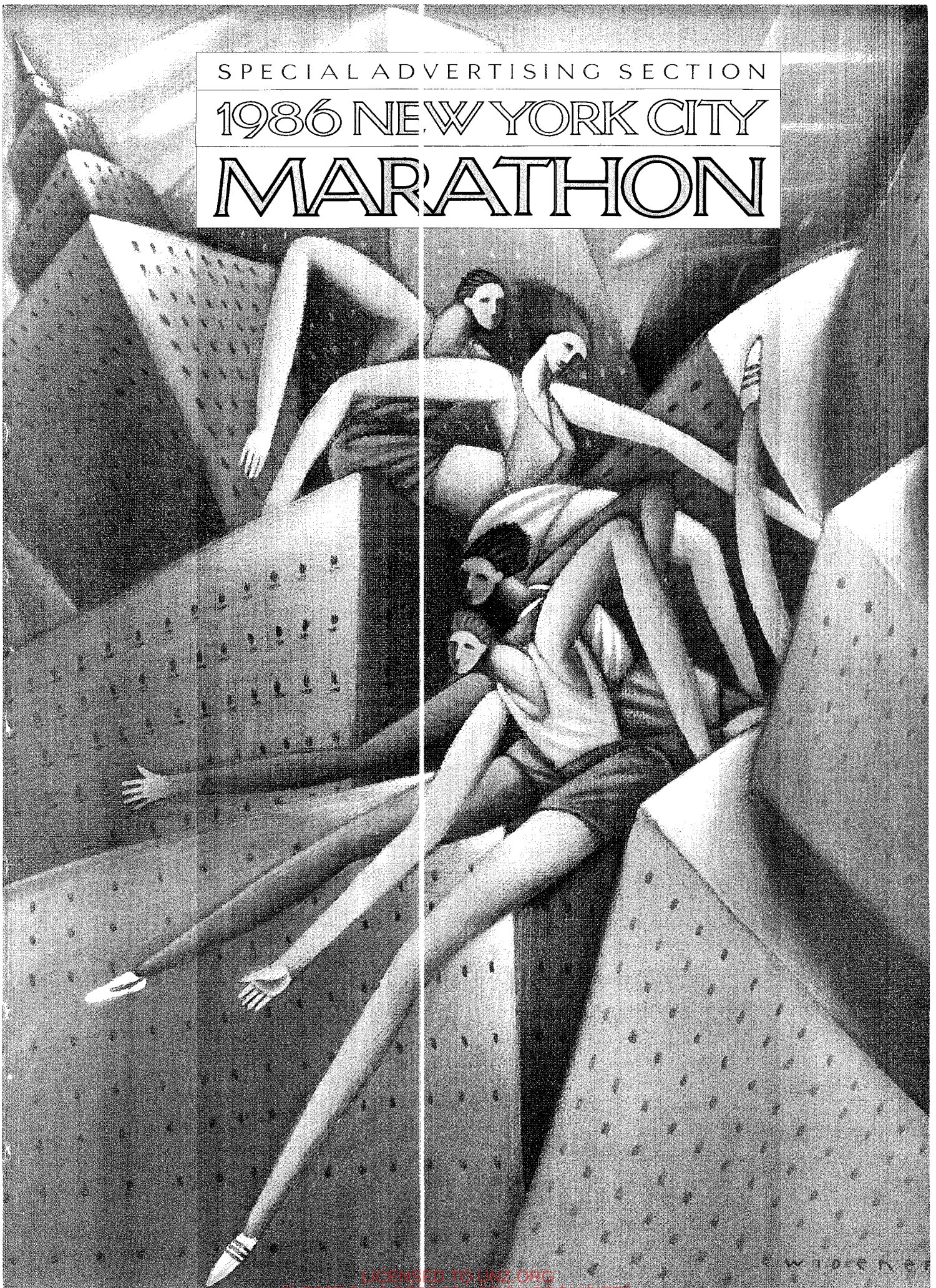
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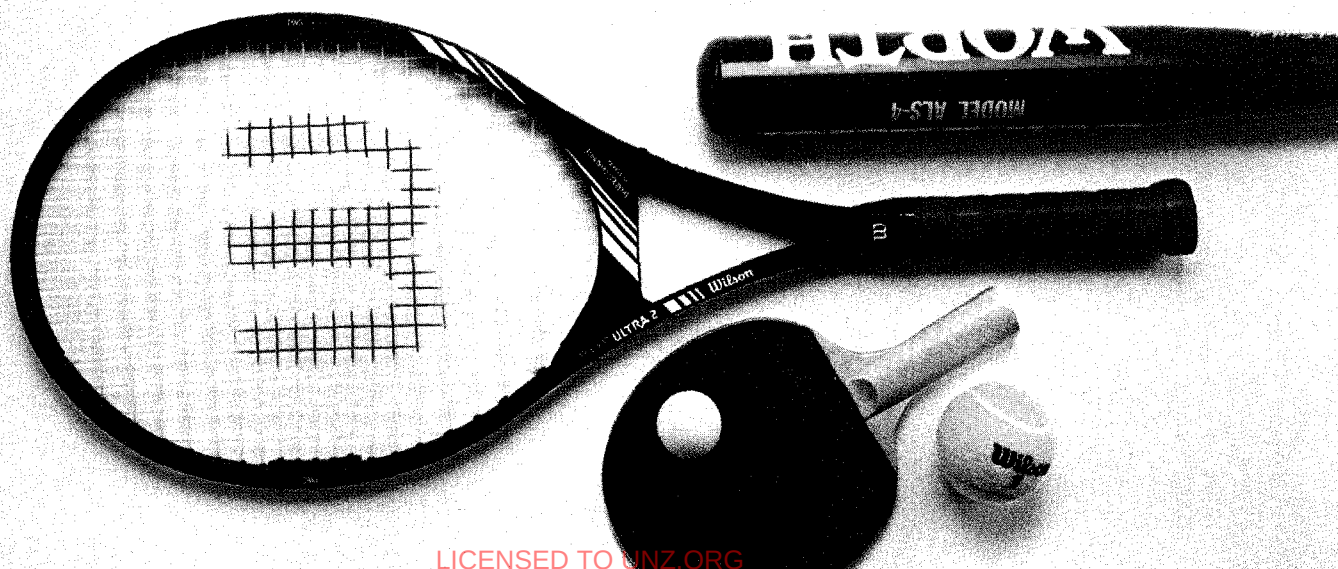
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ILLUSTRATIONS BY TERRY WIDENER
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SPECIAL ADVERTISING SECTION

1986 NEW YORK CITY MARATHON

By Eddie Ellner

The top athletes in the New York City Marathon—such as Alberto Salazar, running his first marathon in more than two years, and Grete Waitz, seeking her fifth straight victory in New York—will compete for \$273,500 in prize money.

However, money and big-name athletes are only part of the drama. The New York City Marathon is more than a race—it is a citywide celebration. Peter V. Ueberroth, Major League Baseball commissioner and former president of the Los Angeles Olympic Organizing Committee, says, "The best sporting event in the country is the New York City Marathon, because people embrace that event."

Spectators will line the rooftops, sidewalks, promenades, and terraces along the course, offering the competitors psychological support, refreshments, and enthusiasm. "If it weren't for the crowds," Grete Waitz says, "I don't know if I would have finished. Besides, I've heard if you try to stop, they won't let you."

Forget the loneliness of the long-distance runner. On Sunday, November 2, the seventeenth annual New York City Marathon will attract more competitors—20,000 this year—than any other sporting event in the country. The runners—representing every state and 79 foreign countries—will converge on the upper level of the Verrazano Bridge. There, they will await the 10:30 A.M. cannon blast that signals the start of this 26.2-mile run, a race that will be watched by 2.5 million people—making it the largest spectator sporting event in the world.



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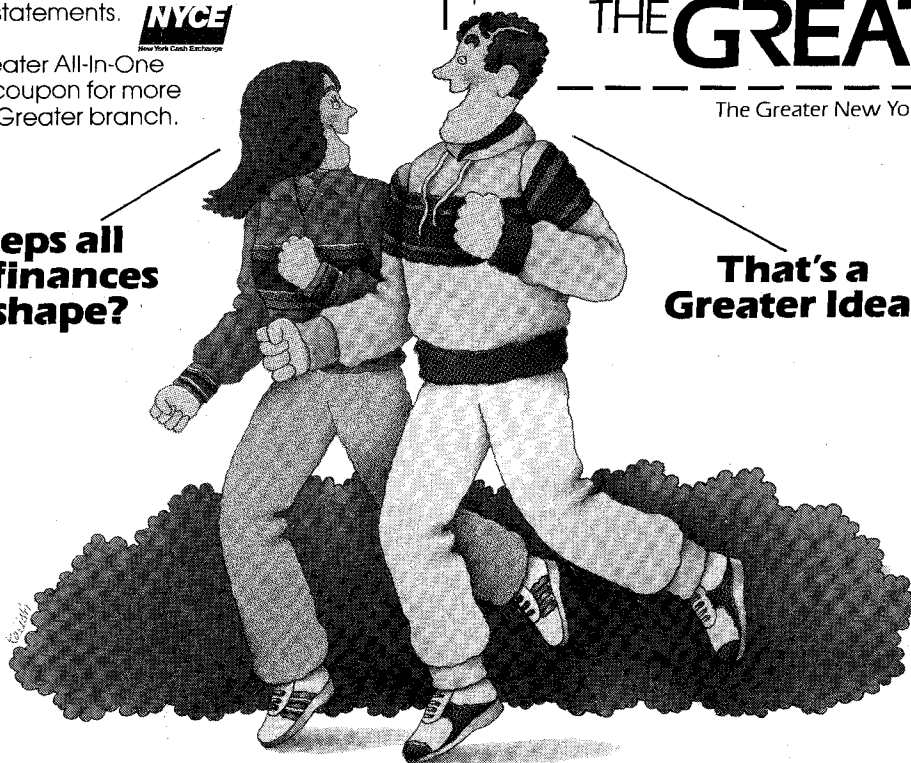
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The New York Road Runners Club (NYRR), the race's organizing body and the world's largest athletic club of its kind, recruits over 7,000 volunteers to help coordinate the day's activities. The New York City Police Department closes five bridges and 360 intersections. Manufacturers Hanover Trust, Seiko, Mercedes-Benz, Perrier, and Ellesse are among the corporate sponsors who provide the financing necessary to attract world-class marathoners and defray the costs of the race.

Fred Lebow, NYRR's president and founder/director of the Marathon, insists, "The runners, spectators, and volunteers make this the best marathon—the best event—in the country. No other marathon in the world can duplicate the energy of New York's race."

"There is no question that without the help of the volunteer staff we couldn't put on a five-borough race," explains Road Runners' vice-president and chief operating officer Allan Steinfeld. "We want to make sure what happened centuries ago doesn't happen to one of our runners."

Steinfeld refers to the legend of the Greek runner who is said to have carried home news of the 490 B.C. Greek victory over the Persians at the Plains of Marathon. Story has it that after racing 25 miles to Athens, the runner collapsed, gasping, "Rejoice! We conquer!" and promptly died.

A 25-mile marathon, paying homage to the anonymous Greek's run, was included in the first modern Olympic Games in Athens in 1896. The distance of the race varied in the years 1896–1923.

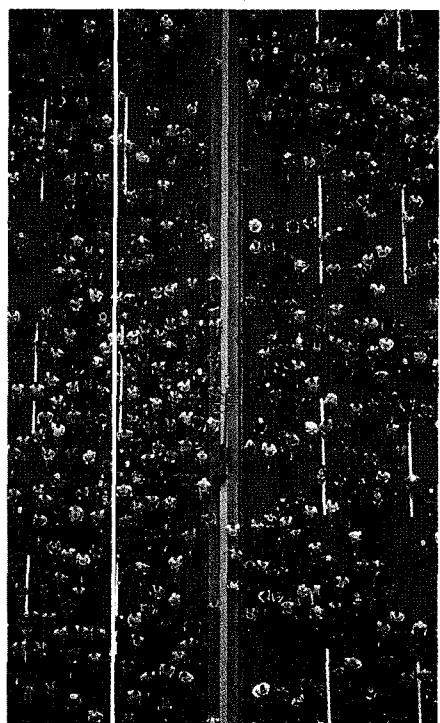
The marathon was first run at its current length in 1908. During that year's Olympic Games in London, an English princess wished to view the start of the marathon from the window of the nursery in Windsor Castle and watch the finish from her box at the White City Olympic Stadium. The Olympic organizers were accommodating. The London course was measured at 42.194 kilometers (26.2 miles) and used as the standard for future marathons. "At least marathoners have someone to curse during that last excruciating mile," says Lebow, a veteran of 66 marathons.

The NYRR takes great pains to guarantee that this year's competitors will fare differently than their Greek forerunner. A medical staff numbering 1,800—the largest ever assembled for a sporting event—and including doctors, podiatrists, physical therapists, nurses, and emergency-medical technicians, will be situated throughout the course. Thirty aid stations at approximately one-mile intervals will provide water, glucose drinks, and medical assistance to the runners. For the convenience of the competitors and spectators, 400 portable toilets will be available.

Seventeen years ago, Lebow was working in the garment district, duplicating famous-designer originals at off-the-rack prices. While running in the Cherry Tree Marathon in the Bronx, he decided that Central Park would be a more aesthetic location for a New York-based marathon. "I wondered why

PAST WINNERS

Year	Men	Time
1970	Gary Muhrcke	2:31:38
1971	Norman Higgins	2:22:54
1972	Sheldon Karlin	2:27:52
1973	Tom Fleming	2:21:54
1974	Norbert Sander	2:26:30
1975	Tom Fleming	2:19:27
1976	Bill Rodgers	2:10:10
1977	Bill Rodgers	2:11:28
1978	Bill Rodgers	2:12:12
1979	Bill Rodgers	2:11:42
1980	Alberto Salazar	2:09:41
1981	Alberto Salazar	2:08:13
1982	Alberto Salazar	2:09:29
1983	Rod Dixon	2:08:59
1984	Orlando Pizzolato	2:14:53
1985	Orlando Pizzolato	2:11:34



Verrazano Bridge: start of the Marathon.

Year	Women	Time
1970	No finisher	
1971	Beth Bonner	2:55:22
1972	Nina Kuscsik	3:08:41
1973	Nina Kuscsik	2:57:07
1974	Kathrine Switzer	3:07:29
1975	Kim Merritt	2:46:14
1976	Miki Gorman	2:39:11
1977	Miki Gorman	2:43:10
1978	Grete Waitz	2:32:30
1979	Grete Waitz	2:27:33
1980	Grete Waitz	2:25:41
1981	Allison Roe	2:25:29
1982	Grete Waitz	2:27:14
1983	Grete Waitz	2:27:00
1984	Grete Waitz	2:29:30
1985	Grete Waitz	2:28:34

such a wonderful event was relegated to some dreary streets in the Bronx," he recalls. Today, reflecting back to his former occupation, he says, "It's ironic that so many marathons copy techniques we have developed here."

Lebow was granted permission from the Parks Department to run the first New York City Marathon in Central Park. On September 13, 1970, 126 men and 1 woman competed in the event. It cost Lebow \$1,000 to finance the race. Led by Gary Muhrcke, who won the four-lap circle of Central Park, with a time of 2:31:38, 55 men finished. Lebow finished 45th, with a time of 4:12:09. Watches, costing a total of \$150, were presented to the top finishers. Tavern on the Green donated sandwiches. The following day, a brief account of the race appeared in the *New York Times*.

In 1970, Road Runners was a loosely structured organization of over 200 members. In 1972 Lebow became president, and by the following year, it had quadrupled in size. Lebow's obsession was clearly the Marathon. "I would count down the number of days between races," he recalls.

Lebow convinced Olympic Airways to sponsor the 1973 race. In 1974, their \$8,000 contribution permitted Lebow to rent Heuer electronic equipment for more accurate timing of the finish. As in 1973, the money also paid for a sit-down dinner for all the competitors.

In March 1975, Aristotle Onassis, owner of Olympic Airways, died. The airline withdrew its support, making the 1975 race a financial disaster. "Never again would the New York City Marathon be without a corporate sponsor," Lebow decided. Disappointed at the loss of revenue and the decreased number of male entrants, Lebow had no idea of the running revolution about to occur.

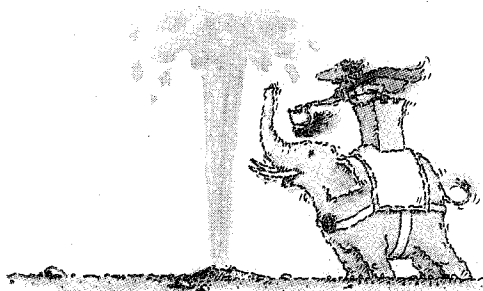
A short time after the 1975 Marathon, former Road Runners president Ted Corbitt and marathon-enthusiast George Spitz discussed various designs the New York City Marathon could take. Corbitt's idea was to have teams of runners from each of the five boroughs compete in a race to which national and international runners would also be invited. Spitz misinterpreted Corbitt's suggestion. He envisioned a marathon that would wind through each of the five boroughs, an idea he thought revolutionary in concept, and one he excitedly proposed to Lebow.

Lebow rejected the plan. "It was difficult enough putting on a marathon in Central Park for a few hundred people," he argued. "Their plan required police protection, the co-operation of every city agency, and hundreds of volunteers. It did not appear realistic."

Lebow estimated that such a race would cost at least \$20,000. Given Road Runners' precarious financial condition, Lebow felt the cost alone would deter any further discussion. Undaunted, Spitz arranged a meeting with Lebow and Manhattan Borough President Percy Sutton.

Lebow repeated his objections to Sutton. "He asked if I would still oppose the plan if he

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SPECIAL ADVERTISING SECTION

could guarantee sponsorship and police protection," Lebow recalls. "Of course I said no."

Working with Mayor Abraham Beame, Sutton secured the full cooperation of the New York Police Department and a \$25,000 pledge from Jack and Lewis Rudin, sons of the late real-estate magnate and former distance runner Samuel Rudin. Since 1976, New York City Marathon winners have received a silver, Tiffany-designed trophy, in Samuel Rudin's memory.

The major obstacles removed, Lebow concentrated on organizing a five-borough marathon. Of the hundreds of logistical problems, the most difficult was the design of the course.

The intent was not to accommodate the spectators, as it would be in years to come, or to offer the runners the most scenic route. "The idea was to eliminate problems and avoid traffic," Lebow says. "We knew the race would start on Staten Island, end in Manhattan, and include Brooklyn, Queens, and the Bronx. Beyond that, the only certainty was that it would be 26 miles, 385 yards."

After several revisions, a course was mapped. The 1976 Marathon would start on the Staten Island side of the Verrazano Bridge, proceed through Brooklyn, for eleven miles, enter Queens at about the thirteen-mile point, and cross into Manhattan, over the Queensboro Bridge, two miles later.

In Manhattan, the race would wind along the East River Drive into the Bronx, via the Willis Avenue Bridge. After a U-turn at a light pole, the runners would cross back over the bridge into Manhattan, racing south down First Avenue, cross at 106th Street to Fifth Avenue, down Fifth to 102nd Street, where they would enter Central Park. The final three miles would wind down Central Park's East Drive, around the bottom of the park, and up the West Drive to the finish line at Tavern on the Green.

Early in the summer of 1976, Lebow called a press conference at the finish line to unveil the five-borough Marathon. When the press failed to show, Lebow realized it would take more than a new course design to make the race an event worthy of media attention.

He approached Boston Marathon winner Bill Rodgers in August and invited him to run in the New York race. Rodgers agreed. However, his agent intervened and demanded \$2,000 in appearance fees, plus expenses, for his client.

Somewhat taken aback, Lebow agreed to the terms. "We weren't budgeted for that kind of expenditure," he remembers, "but I thought the best shot we had at success was to draw big names. I decided to gamble." Lebow paid Rodgers with his own money. Then he began negotiations with former Olympic-gold-medal winner Frank Shorter. An agreement was reached, and Lebow had the two biggest names in marathoning committed to participate in the event.

Several more sponsors were added to the Marathon's roster in 1976. Manufacturers

Hanover Trust donated \$5,000. *New Times* magazine and Finnair also contributed to the race. Today, Manufacturers Hanover's total financial commitment to the Marathon exceeds \$400,000, which also covers a Saturday race for foreign entrants. Included in the bests are 20,000 T-shirts; Perrier donates an equal number of jogging shorts.

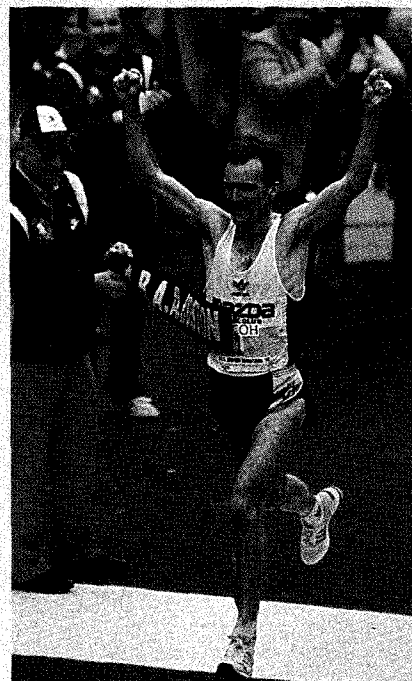
Road Runners accepted 2,000 entries, making the 1976 New York City Marathon the largest road race in the world. The police did their job. On October 24, 1976, an esti-

TWO INTERESTING FEET TO WATCH

ROB DE CASTELLA

Rob de Castella, Australia's fastest biophysicist, reportedly earned over \$250,000 for his victory in this year's Boston Marathon. According to New York race director Allan Steinfeld, a victory in New York won't earn "Deek" quite as much—but there are other considerations.

"It is impossible to affix a dollar amount to winning the New York City Marathon," says Steinfeld. "No other race attracts the



crowds, the television audience, or the publicity that this event generates."

De Castella's winning time in Boston—2:07:51—was the third-fastest marathon time in history, and has made the 29-year-old the favorite in New York—over former champions Salazar and Pizzoloto.

Regarding this year's field, Fred Lebow says, "With de Castella, Pizzoloto, and Salazar participating, New York has the strongest field in its history. This will be an exceptional race."



mated 500,000 people watched Rodgers defeat Shorter by three minutes, winning with a time of 2:10:10.

Thus, in a little over two hours, the New York City Marathon had captured the imagination of the country. Lebow left his job in the garment center to become full-time president of NYRR. Mayor Beame declared January 12, 1977, Fred Lebow Day. That same year, the publication of James Fixx's *The Complete Book of Running* helped trigger the running boom.

Entries for the New York City Marathon doubled in 1977 and again in 1978. Making her debut in the 1978 race was Grete Waitz.

Minutes after Bill Rodgers captured his third-straight New York crown, Waitz—running her first marathon—crossed the finish line in world-record time—and disappeared. While Lebow and his staff searched the finish-line area, Waitz sneaked back to her hotel room to rest.

Waitz captured six of the next seven New York City Marathons; shin splints forced her out of the 1981 race, after fifteen miles.

Waitz's injury disappointed her fans, but did not diminish the 1981 race. With Waitz gone, Allison Roe turned in a shocking performance. Her winning time, 2:25:29, eclipsed Waitz's three-year record by twelve seconds. Roe's time was fast enough to have captured over half of the men's marathons in Olympic history. In ten years, the women's mark in the New York City Marathon had been lowered by 30 minutes.

In 1980, pundits criticized Alberto Salazar after he predicted that he would win the New York City Marathon with a time of under 2:10:00. Salazar, participating in his first marathon after a successful career running the 5,000 and 10,000 meters, silenced his critics by capturing the race in 2:09:41.

In 1982, Salazar won New York for the third straight year. His narrow, four-second defeat of Rodolfo Gomez underscored the Marathon's potential for drama. The following year, the race exceeded all expectations.

Despite a steady rain and cool temperatures, 15,193 runners started the 1983 Marathon. After leading from the beginning, Geoff Smith tired—although after twenty miles he still maintained a 400-yard lead over his nearest pursuer, Rod Dixon.

At the 23-mile mark, Smith faltered. Dixon, nursing a bruised hamstring, lengthened his stride. A distance of less than a hundred yards separated them as they entered Central Park.

Dixon passed Smith within sight of the finish line. The picture of Dixon—arms raised triumphantly—with Smith collapsed behind him on the wet pavement—captured the Marathon's drama. The outcome of a two-hour, 26.2-mile road race being decided in the final 30 seconds gripped a worldwide television audience.

Jim Lampley has covered the Marathon for ABC Sports since 1982. He attributes the race's appeal to "the depth of emotional content—the almost palpable emotional feeling between runner and spectator.

NUMBER OF PARTICIPANTS

Year	Starters	Finishers
1970	127	55
1971	246	168
1972	284	187
1973	406	282
1974	527	278
1975	534	339
1976	2,090	1,549
1977	4,823	3,885
1978	9,875	8,588
1979	11,533	10,477
1980	14,012	12,512
1981	14,496	13,223
1982	14,308	13,599
1983	15,193	14,546
1984	16,315	14,590
1985	16,705	15,881

"New Yorkers are martyrs to their own existence. For them, no problem is too complex, no solution too daring. They see a real utility in being able to run continuously for 26 miles."

Economics Research Associates determined the total economic impact of the 1984 Marathon upon the city of New York to be \$54.7 million. "Not only had the race achieved parity emotionally with the Kentucky Derby and the Super Bowl," Lebow says, "but our economic impact was now on a par with them too."

One problem continues to plague Lebow. Appearance fees have risen since Lebow's \$2,000 payoff to Bill Rodgers, in 1976. Lebow has stressed the need for establishing a standard payment structure.

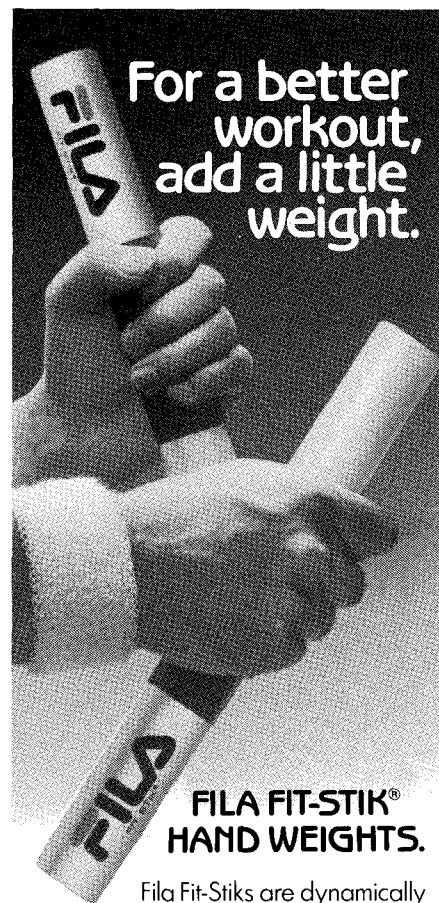
"With so many marathons competing for a small number of athletes," he says, "the money being offered by certain cities has become outrageous. All it takes is for one giant company to commit their money to a marathon and all others will suffer."

Last year, the Boston Athletic Association signed a \$10-million contract with John Hancock Financial Services, allowing the company to sponsor the next ten Boston Marathons. With appearance fees and prize money, this year's winner, Rob de Castella, reportedly earned over \$250,000.

"We would never do that here," asserts Allan Steinfeld. "Not all marathons will capitulate to the athlete's demands. It's vital that all the major races remain firm and united to prevent what's happened in Boston from happening anywhere else."

But, Lebow emphasizes, "Nothing can compromise this race. The Marathon is a race of the people. It is a triumph for all those involved."

He predicts that once the lower level of the Verrazano Bridge is made available, 25,000 runners will participate in the New York City Marathon. "Television coverage will expand to four hours," he says. This year's Marathon budget will exceed \$2 million. "Sometimes I can't believe how big this event has become," Lebow says. "But then I think of how much room there is to grow."



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HOW TO TRAIN FOR A MARATHON

BY BOB GLOVER

Every fall, New Yorkers line the streets to watch thousands of their fellow New Yorkers participate in a parade of runners. This fitness march follows a 26.2-mile blue line from the Verrazano Bridge to Central Park's Tavern on the Green. Each year, many of these spectators get caught up in the enthusiasm of the event and pledge to start a fitness program. Some may live a sedentary life-style and would be satisfied to build up to a comfortable loop (1.58 miles) of the Central Park Reservoir. Others aspire to running a low-key race around the entire 6-mile loop of the park. And for the very ambitious, the challenge of the New York City Marathon is the ultimate goal. What follows are commonsense training guidelines for those who want to become more than a spectator at running events.

GETTING STARTED: A PROGRAM FOR BEGINNERS

IT TAKES COMMITMENT

Be aware that it takes two to three months to get in shape. Commit yourself to exercise at least three times a week, and be prepared to struggle, if need be, through the early stages until results are visible. If overweight, make a commitment to lower your calorie intake.

CHECK WITH A DOCTOR

A would-be runner who has been extremely sedentary—especially if he or she is over 40 years old or overweight, or has a family history of cardiovascular illness—should consult a physician before beginning an exercise program. If muscular or skeletal problems develop after starting to exercise—and don't go away with rest—visit a sports-medicine authority. No one should keep running despite an injury; that just makes it worse. By starting with a conservative training program, and by listening to one's body for warning signs (such as pain), one greatly reduces the chance of injury.

WARM-UP AND COOL-DOWN

Running consists of three parts: warm-up, running, and cool-down. Each run should be preceded by ten to fifteen minutes of relaxation and gentle limbering exercises, to prepare the body for work. Then, walk for five minutes, gradually picking up the pace to accelerate into a slow run. Cooling down after a run is the warm-up in reverse. Walk for five minutes—slowly, letting the body unwind—and then stretch and relax for five to ten minutes.

Bob Glover is the co-author of five books, including *The Runner's Handbook* and *The Competitive Runner's Handbook*. He is coach of the women's racing team, Atlanta, and he writes a monthly column for *Runner's World* magazine.



WALK BEFORE YOU RUN

Older or overweight persons, anyone with joint problems, or someone who has been inactive for a long time, should start with a walking program. Think of it as a pre-conditioning program. Some may find that walking is sufficient exercise in itself. Start with a fast walk for 20 to 30 minutes. Slow down if you find yourself short of breath. Don't stop. Keep moving. By pumping your arms as you walk, and really stepping out, you can increase your heart rate to a level nearly equivalent to that of a slow run. Once you can walk briskly for 30 minutes, intersperse some easy running into the program.

THE RUN-EASY PROGRAM

Hundreds of beginners have successfully started running with my "Run-Easy Program." It's really very simple. Just follow three key rules:

1. Run at least three times a week, but not more than five or six times.
2. Run, or run and walk, for twenty consecutive minutes.
3. Run at a pace which gets your heart rate into your training range. If you can't talk while you are running, you are running too fast.

Start your run slowly, taking periodic walk breaks at a brisk pace whenever your body needs to slow down (watch for shortness of

breath, tired legs, and the like). Then walk briskly until your body feels ready to resume running. This is an unstructured program, so make each running interval as long as you wish. The goal should be to alternate running and walking in this manner—run slowly, then walk quickly—for twenty minutes without stopping. Gradually, over a period of weeks, you will run more and walk less, until you can cover twenty minutes of nonstop running. Don't try to run a certain distance (such as a mile) nonstop at first—and don't see how far you can run before you get tired. You may succeed, but your body will ache the next day and your progress will be slowed.

The key to this program is your speed. You need to run fast enough to get your heart rate up into your training range, but slow enough so you don't exceed your range and are able to talk comfortably. The following chart designates heart-rate targets for various age groups. Aim for the "target heart rate" figure, which is 70 percent of your maximum heart rate (220 minus your age), and do not exceed the "cut-off heart rate" of 85 percent. Every few minutes, stop and check your pulse. Count the number of beats for ten seconds, and multiply by six. After a few running sessions, you won't need to take your pulse as often since you will develop a feel—an internal pacing—for what is a comfortable speed for your running.

HEART-RATE CHART

The following chart designates heart-rate figures for various age groups:

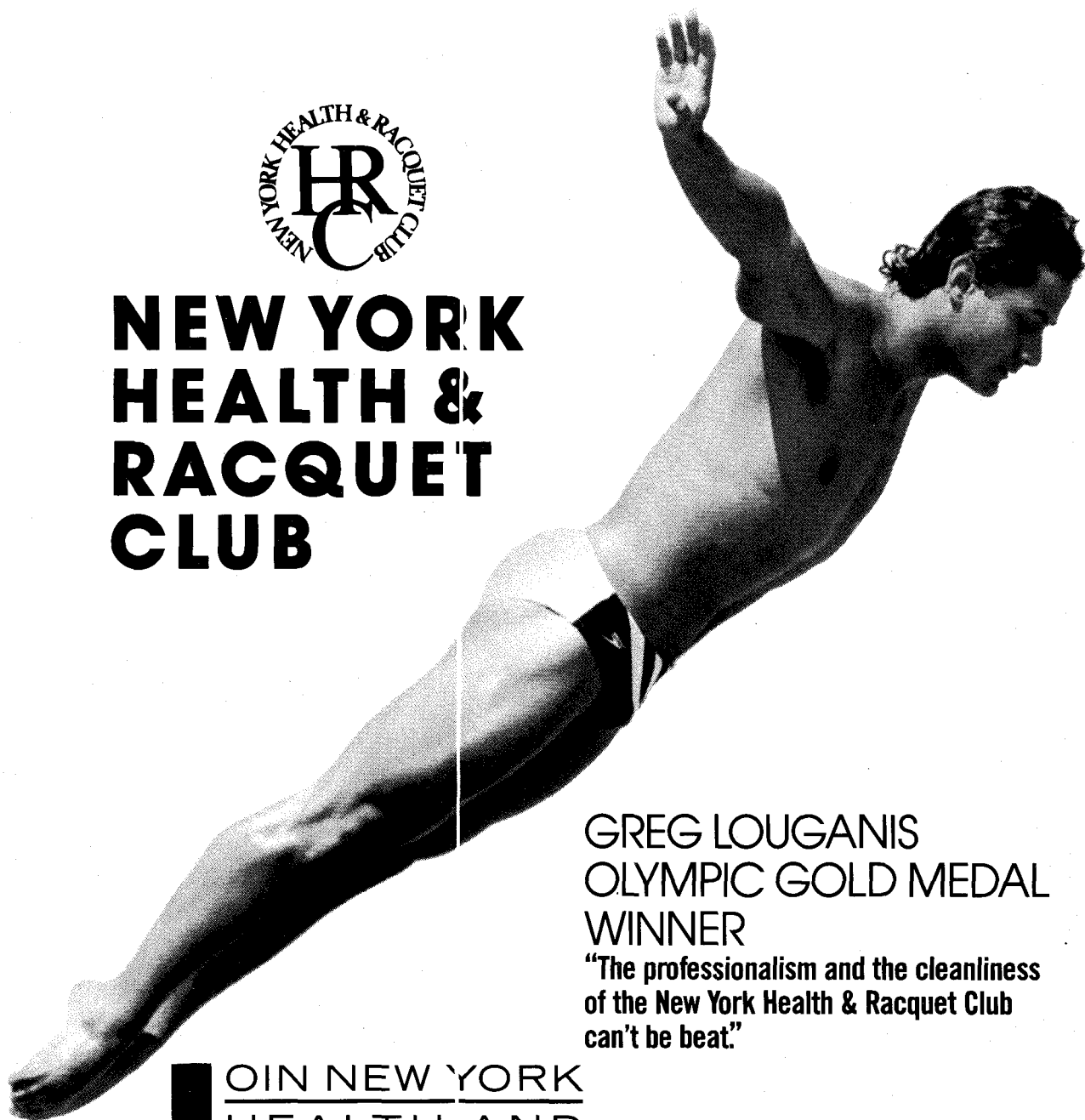
Age	Target HR (70%)	Cut-off HR (85%)
20-25	140	167
26-30	134	163
31-35	131	159
36-40	127	155
41-45	124	150
46-50	120	146
51-55	117	142
56-60	113	138
61-65	110	133
66-70	106	129

THE TEN-WEEK PROGRAM FOR BEGINNERS

This structured program is used for the classes I teach at the NYRR. Hundreds of men and women have successfully used it. It's ridiculously easy. We start out running only one minute at a time. Each week you run a little more, walk a little less. Such a conservative program greatly minimizes injuries by forcing you to control the urge to do too much too soon. Even though your heart and lungs may be able to progress more quickly, this program allows your musculoskeletal system to gradually adapt to running. This program is also psycho-



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593-1500

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VILLAGE
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logically beneficial: Each week you are held back, but know you can do more. Yet, each week you do more than the previous week. You gradually gain the mental confidence to become a runner.

If you find that the program is too easy, adjust by moving up to a level that is more difficult for you, and continue from there. If you lose time due to injury or illness, move back to a comfortable level and progress from there. By following this program, as detailed in the chart below, most beginners successfully become runners in ten weeks.

THE TEN-WEEK PROGRAM FOR BEGINNERS*

Week #	Run-Walk Ratio (for approx. 20 minutes, 3-6 times per week)	Total Running Time (Min.)
1	Run 1 minute; walk 2 minutes. Repeat 6 times, then run 1 minute.	7
2	Run 1 minute; walk 1 minute. Repeat 10 times.	10
3	Run 2 minutes; walk 1 minute. Repeat 6 times, then run 2 minutes.	14
4	Run 3 minutes; walk 1 minute. Repeat 5 times.	15
5	Run 4 minutes; walk 1 minute. Repeat 4 times.	16
6	Run 5 minutes; walk 1 minute. Repeat 3 times, then run 2 minutes.	17
7	Run 6 minutes; walk 1 minute. Repeat 3 times.	18
8	Run 8 minutes; walk 1 minute. Repeat 2 times, then run 2 minutes.	18
9	Run 10 minutes; walk 1 minute. Repeat 2 times.	20
10	Run 20 minutes nonstop.	20

* Warm up with gentle stretching and a brisk walk of 5-10 minutes. Cool down with a slow walk of 5-10 minutes and stretching exercises.

TWO INTERESTING FEET TO WATCH

LOIS SCHIEFFELIN

This year's New York race will mark the marathon debut of Lois Schieffelin. It will also be her swan song. Schieffelin, who at 75 is the oldest female competitor, thinks one marathon is enough. Says she, "My doctor thinks I'm crazy for even trying. But you're never too old to teach people lessons."

Schieffelin took up running twenty years ago to supplement her tennis game, then abandoned the court to pursue road racing.

She hopes to finish in under six hours. Joining her in the race is her son, John Jay Jr., and grandson, John Clifford. Will her husband, retired Rear Admiral John Jay Schieffelin, be there for a finish-line embrace? "He'd better not," she says. "Someone must be at home mixing the martinis."



THE INTERMEDIATE STEP

After you have mastered 20 minutes of non-stop running at a conversational pace, what's next? Nothing, if you're content with achieving the bare-minimum standards of fitness. To maintain it, do your 20-minute routine at least three times a week. However, it is preferable to increase your minimal standard to 30 minutes of aerobic training, at least five times a week. If you can easily run 20 minutes non-stop now, follow the simple progression on the next chart to build to 30-minute runs. You should still be able to talk while you run. Feel free to take short, brisk walk breaks, if necessary.

Most runners keep track of their training by recording mileage, not minutes. Thirty minutes of running, five times a week, at a ten-minute-per-mile pace, equals fifteen miles a week of running, for example. That's plenty for fitness runners and is even enough to allow you to enjoy some short races of ten kilometers or less.

According to aerobics guru Dr. Kenneth Cooper, anyone who runs more than fifteen miles a week does so for reasons other than fitness, since one doesn't achieve a significant gain in cardiovascular development. However, thousands choose to increase from this amount because they enjoy testing themselves in competition, and more mileage—up to what your body can tolerate—will help improve performance. See the intermediate training chart for weeks six through ten for a sample build-up, which will serve as a good base for ten-kilometer events for the average runner.

Build up to twenty miles a week and hold there for several weeks, as a good endurance base, if you're thinking of starting a training program for the New York City Marathon. But first, gain some experience at shorter races. The NYRRRC hosts several races each year, which attract hundreds of novice racers. Don't be afraid. You'll be surrounded by lots of runners just like yourself. Experience your first race (ten kilometers or less in distance), and run at a conversational pace. Later, you can try to race the distance and test your limits. The NYRRRC offers intermediate-level classes designed for runners who are new to racing.

TEN-WEEK INTERMEDIATE RUNNING PROGRAM

Week #	Run
1	20 minutes nonstop, 3-5 times per week.
2	22 minutes nonstop, 4-5 times per week.
3	25 minutes nonstop, 4-5 times per week.
4	27 minutes nonstop, 4-5 times per week.
5	30 minutes nonstop, 4-5 times per week.

Week #	Run
	M T W Th F Sa Su Total
6	Off 3 2 2 2 2 4 15
7	Off 3 2 3 2 3 4 17
8	Off 3 2 3 2 3 5 18
9	Off 3 3 3 3 3 5 20
10	Off 3 3 3 3 2 6 20

TRAINING FOR THE FIRST MARATHON

The New York City Marathon: Imagine yourself crossing the Verrazano Narrows Bridge and sightseeing through all the boroughs, as thousands cheer you on—including all the friends who didn't believe you could do it. Almost anyone can finish a marathon—if one puts his or her mind to it and does the necessary homework. In fact, over 50 members of the Achilles Track Club, for disabled athletes, will finish the New York City Marathon this year. They run on crutches, artificial legs, and in wheelchairs.

First, build up to a base of twenty miles a week, as detailed in the intermediate program, and hold there for several weeks. Then, count down six months to the Marathon and follow the enclosed 26-week progressive program, which hundreds have used to complete the New York City Marathon.

THE FIRST-TIME MARATHON SIX-MONTH TRAINING SCHEDULE

(from a twenty-mile-per-week base)

Week #	M	T	W	Th	F	Sa	Su	Total Miles
1	Off	3	3	3	3	2	6	20
2	Off	3	4	3	3	3	6	22
3	Off	3	4	3	4	3	7	24
4	Off	4	4	4	4	3	7	26
5	Off	4	5	4	4	3	8	28
6	Off	4	5	4	5	4	8	30
7	Off	4	5	4	4	3	10	30
8	Off	4	5	4	4	3	10	30
9	Off	4	5	4	4	3	10	30
10	Off	4	5	4	4	3	12	32
11	Off	5	6	4	5	4	10	34
12	Off	5	6	4	5	4	12	36
13	Off	5	8	5	5	5	10	38
14	Off	5	6	5	5	4	15	40
15	Off	6	8	5	6	5	10	40
16	Off	5	6	5	5	4	15	40
17	Off	6	8	5	6	5	10	40
18	Off	4	6	5	5	4	18	42
19	Off	6	8	6	6	6	10	42
20	Off	6	6	6	5	4	18	45
21	Off	6	8	6	7	6	12	45
22	Off	6	6	5	4	4	20	45
23	Off	6	8	6	7	6	12	45
24	Off	5	5	5	5	Off	20	40
25	Off	4	6	4	4	4	8	30
26	Off	4	6	4	Off	2	marathon	16+ race

WEEKLY MILEAGE

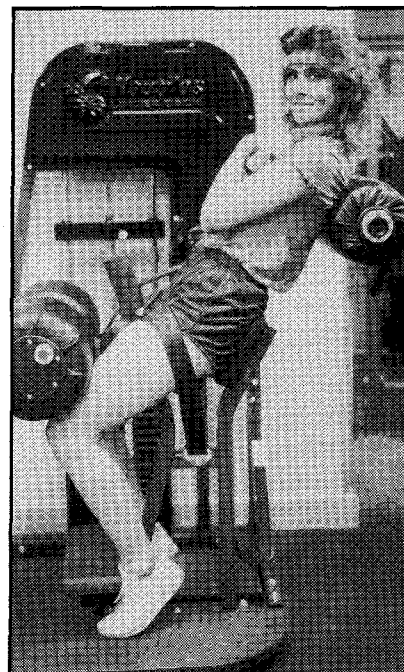
As the chart indicates, slowly build up to 40-50 miles a week of training. Never increase by more than 2-3 miles from one week to the next. Plateau at 30 miles for a few weeks and again at 40 miles, to allow your body a chance to adjust to the training load. You will benefit little by increasing your mileage during the tapering period three weeks prior to the race. In fact, you will benefit most by doing less mileage, since that minimizes the chance of injury and allows you to restore the physical and mental energy needed to tackle the 26.2-mile challenge. Cramping in last-minute mileage will do more harm than good.

(Continued on page 16)



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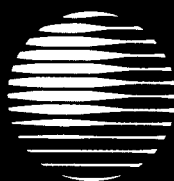
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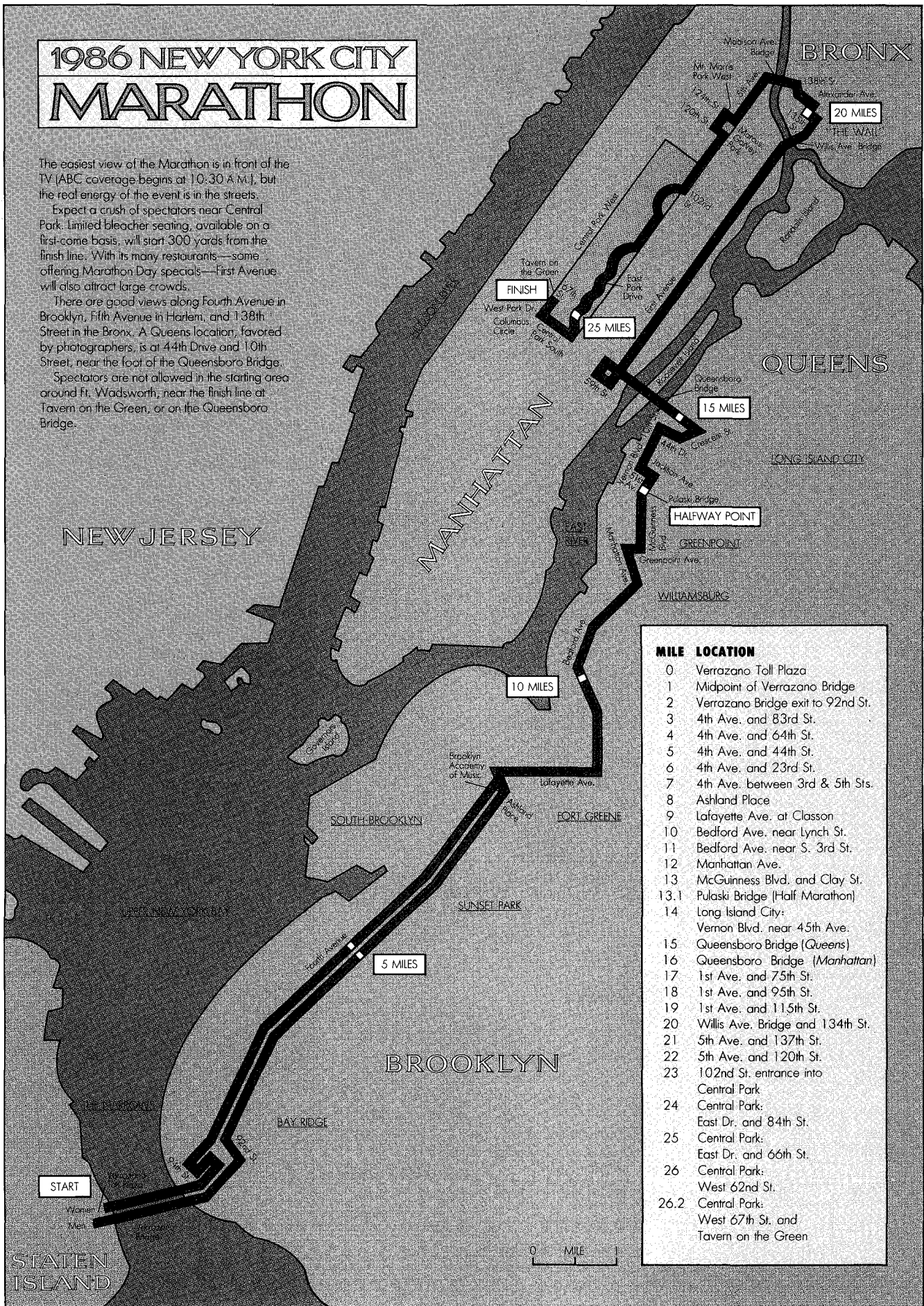
1986 NEW YORK CITY MARATHON

The easiest view of the Marathon is in front of the TV (ABC coverage begins at 10:30 A.M.), but the real energy of the event is in the streets.

Expect a crush of spectators near Central Park. Limited bleacher seating, available on a first-come basis, will start 300 yards from the finish line. With its many restaurants—some offering Marathon Day specials—First Avenue will also attract large crowds.

There are good views along Fourth Avenue in Brooklyn, Fifth Avenue in Harlem, and 138th Street in the Bronx. A Queens location, favored by photographers, is at 44th Drive and 10th Street, near the foot of the Queensboro Bridge.

Spectators are not allowed in the starting area around Ft. Wadsworth, near the finish line at Tavern on the Green, or on the Queensboro Bridge.



MILE LOCATION

- 0 Verrazano Toll Plaza
- 1 Midpoint of Verrazano Bridge
- 2 Verrazano Bridge exit to 92nd St.
- 3 4th Ave. and 83rd St.
- 4 4th Ave. and 64th St.
- 5 4th Ave. and 44th St.
- 6 4th Ave. and 23rd St.
- 7 4th Ave. between 3rd & 5th Sts.
- 8 Ashland Place
- 9 Lafayette Ave. at Classon
- 10 Bedford Ave. near Lynch St.
- 11 Bedford Ave. near S. 3rd St.
- 12 Manhattan Ave.
- 13 McGuinness Blvd. and Clay St.
- 13.1 Pulaski Bridge (Half Marathon)
- 14 Long Island City:
Vernon Blvd. near 45th Ave.
- 15 Queensboro Bridge (Queens)
- 16 Queensboro Bridge (Manhattan)
- 17 1st Ave. and 75th St.
- 18 1st Ave. and 95th St.
- 19 1st Ave. and 115th St.
- 20 Willis Ave. Bridge and 134th St.
- 21 5th Ave. and 137th St.
- 22 5th Ave. and 120th St.
- 23 102nd St. entrance into Central Park
- 24 Central Park:
East Dr. and 84th St.
- 25 Central Park:
East Dr. and 66th St.
- 26 Central Park:
West 62nd St.
- 26.2 Central Park:
West 67th St. and Tavern on the Green

1986 RACE SCHEDULE

These schedules are tentative. A race is not official until an entry blank is issued. Runners are responsible for confirming time and place. Although not all races are sponsored by the NYRRC, one may obtain information by calling the Road Runners Club at 212-860-4455. Club hours are Monday through Friday, 10 A.M. to 8 P.M., Saturday, 10 A.M. to 5 P.M., and Sunday, 10 A.M. to 3 P.M. For entry blanks and information, send a stamped, self-addressed envelope to: NYRRC, 9 East 89th Street, New York, NY 10128.

NOVEMBER

2	Sunday	10:30 A.M.	26.2M	New York City Marathon (Invitational), Staten Island to Central Park
7	Friday	8:00 A.M.	Var.	5-Day Race—Sri Chinmoy Marathon Team, Flushing Meadows Park, Jamaica
8	Saturday	9:00 A.M.	50M	50-Mile Run, Central Park
8	Saturday	10:00 A.M.	5,10K	Cross-Country Veterans Day Run, VA Hospital, Northport
9	Sunday	8:00 A.M.	Run 3M/Bike 18M/Run 3M	The Run New York City Biathlon, Loeb Boathouse, Central Park
9	Sunday	10:00 A.M.	10K	Cystic Fibrosis Run for Breath, Rockland Lake
9	Sunday	11:00 A.M.	10K	Senior MAC Cross Country Championships, Van Cortlandt Park, Bronx
15	Saturday	11:00 A.M.	4M	NYRRC Women's 4-Mile Run, Central Park
16	Sunday	10:00 A.M.	Var.	National Road Runners Club Age Group Cross-Country Championships, Van Cortlandt Park, Bronx
16	Sunday	10:00 A.M.	10K	Fifth Masonic Heart Research Run, Marine Park, Brooklyn
16	Sunday	1:15 P.M.	10K	Hudson River 10K, Dobbs Ferry
23	Sunday	8:00 A.M.	13.1M	Sri Chinmoy Thanksgiving Half-Marathon, Flushing Meadows Park, Jamaica
23	Sunday	9:00 A.M.	3.5M	MHT Corporate Challenge Championship, 270 Park Avenue, Manhattan
23	Sunday	11:00 A.M.	15K	TAC Masters Cross-Country Championships (age 40 and over), Pete McArdle Memorial Run, Van Cortlandt Park, Bronx
27	Thursday	10:00 A.M.	5M	NYRRC Turkey Trot, Prospect Park, Brooklyn
30	Sunday	10:00 A.M.	2M; 10K	Mid-Westchester YMHA Runs, Scarsdale
30	Sunday	11:00 A.M.	8K	Junior MAC Cross-Country Championship, Van Cortlandt Park, Bronx

DECEMBER

6	Saturday	9:30 A.M.	30K, 2M	NYRRC 30K Championship & 2-Mile Race, 90th Street at Fifth Avenue, Central Park
14	Sunday	8:00 A.M.	10K	Sri Chinmoy Marathon Team, Flushing Meadows Park, Jamaica
14	Sunday	11:00 A.M.	10M	December Winter Series (members only), 90th Street at Fifth Avenue, Central Park
21	Sunday	11:00 A.M.	6M	December Winter Series (members only), 90th Street at Fifth Avenue, Central Park
28	Sunday	Noon	5M	The Polar Bear Track Meet 5-Mile Run, Boardwalk, Asbury Park, NJ
31	Wednesday	Midnight	5M	The Runner/NYRRC Midnight Run, Tavern on the Green, Central Park

KEY: M=Mile(s), K=Kilometer(s), Var.=Variable Distance

(Continued from page 12)

By starting to build up your mileage six months in advance, you will have a huge reservoir of endurance to draw from and thus can allow yourself to lose time along the way to baby a few aches and pains.

LONG RUNS

Too many runners make the mistake of concentrating on weekly mileage, but not getting in a sufficient number of long runs. The sample schedule (page 12) lists recommended long runs on Sunday—but do them on whatever day fits your schedule. The distance of the long run should be gradually increased, as you increase your weekly mileage. As you get up to runs of twelve miles and more, alternate running long and medium runs every other week, to minimize the physical and mental fatigue associated with the long run. Take an easy day before the long run and take off the following day (although a short bike ride or swim will minimize stiffness and aid recovery). Twenty miles is the limit I place on long runs for novice marathoners—anything longer will cause more tearing down than building up. Don't worry; on race day your mileage base and the excitement of the crowd will carry you over the last 6.2 miles to the finish line. Your last long run should be at least two weeks prior to the marathon.

RACES

Novice marathoners should run some races of 10 to 20 kilometers to learn how to handle pacing, fluid replacement, etc. Road Runners conducts 10-kilometers and half-marathons, in August and September, and a 25-kilometer in October. Many novice marathoners use these races as tune-ups for the New York City Marathon. Do not run these races all out, but rather as long training runs. Race at least once a month as you build for the Marathon, but not more than twice a month. Your last race should take place two to three weeks prior to the Marathon.

RUNNING EQUIVALENTS

You can minimize the wear and tear on your body by replacing up to 20 percent of your mileage with biking or swimming. Do these activities at a pace that will get your heart rate in your training range, and count the number of miles you would have run during the alternative training as "running-equivalent" mileage.

INJURY

Do not attempt to train if you are favoring an injury. Seek advice from a sports-medicine expert familiar with runners and their complaints and aches. Replace running with biking or swimming if possible while you recover. If an injury is threatening your health as you approach the Marathon, be smart and take advantage of the fact that you can turn in your spot up to about a month before the race, and be guaranteed entry next year.

FOOD/FLUID INTAKE

Drink plenty of fluids as you approach the Marathon, to make sure that you are well hydrated. The fluid is also needed to help you "pack" extra glycogen (stored carbohy-

drates) in your muscles. Glycogen is used as a prime fuel on Marathon Day. It tends to run out—and you run out of gas—at around the twenty-mile mark of the Marathon. If the runner is not well enough prepared, he or she will experience a sudden decrease in performance at this point in the race. This is called "the wall." It occurs when the body runs out of glycogen and shifts to fat for energy, and it can be overcome with a combination of diet and practice long runs. Adjust your well-balanced diet only slightly by concentrating on a high percentage of carbohydrates the last three days prior to the big event. Be careful of extremes in diet. Avoid severe last-minute calorie cutbacks in an effort to lose a few pounds for the race—this may make you weak. Also avoid eating heavily as you cut back your calorie-burning mileage.

If your long training-run routine included eating prior to the run, go ahead and eat lightly three or more hours prior to the Marathon. Eat something you can digest easily, such as juice, coffee, and toast. You do not need to stuff yourself in order to gain extra energy for the Marathon. Drink water ten to fifteen minutes prior to the start and then frequently during the race, especially if it is hot. In warm weather, also pour water over your head and body as often as you can.

SHOES AND CLOTHING

Wear the training shoes that you have tested for some long runs and that aren't too worn down. Save the fancy lightweight racing shoes for the featherweight speedsters. You need plenty of support and cushioning. Dress to fit the weather conditions. If you feel you need to

TWO INTERESTING FEET TO WATCH

NOEL JOHNSON

In 1969, when Noel Johnson was 70, his son tried to commit him to a convalescent home. "I was 50 pounds overweight and not very agile," Johnson recalls. "My son felt I could no longer take care of myself."

On November 2, Johnson will run his sixth New York City Marathon. The author of *A Dud at Seventy, A Stud at Eighty* has discovered a fountain of youth in a pair of running shoes.

Faced with the prospect of dying in a nursing home, Johnson began a regimen of light running. Ten years later, he became the first 80-year-old to ever run a marathon.

"There is no reason why a person should have to grow old and die," he claims. "Our bodies are built to live indefinitely as long as we take care of them." Johnson gave up cigarettes twenty years ago, although he enjoys an after-dinner cocktail.



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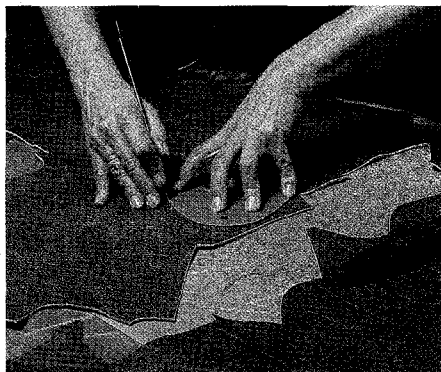
J.M. WESTON

EXCLUSIVE BOOTMAKERS SINCE 1865

Secrets worth keeping are hard to come by. Shoes worth wearing are even more rare. Those who cannot live without either will be doubly thrilled, therefore, by the following piece of verifiable gossip which we deliver in a whisper: one of France's best-kept secrets is being unveiled this fall in New-York. J.M. Weston, the legendary French bootmaker whose shoes are known only to those few who prize quality above all else, is opening its first store outside of Paris, in the heart of the heart of Manhattan. On 57th Street, between Park and Madison. Now, New Yorkers with a violent aversion to anything banal can rest easy. J.M. Weston has arrived. Coming to New York was not a decision that J.M. Weston made lightly. For years, it closely guarded the availability of its shoes. Until recently (when two more Weston shoe stores opened in Paris), they could be found only in the two original Weston stores: one on the Champs-Élysées, the other on the upper crust Boulevard de Courcelles.



Why has J.M. Weston been so stubbornly exclusive? Simply because it wants to guarantee a standard of customer service difficult to find in other stores. There's another reason as well. J.M. Weston offers 60 different shoe models in 24 different sizes and half-sizes.



Unparalleled expertise.

With each size available in five different widths, it knew that it would be impossible for any other store to present its repertoire of shoes comprehensively. So it decided to come to New York to do itself justice.

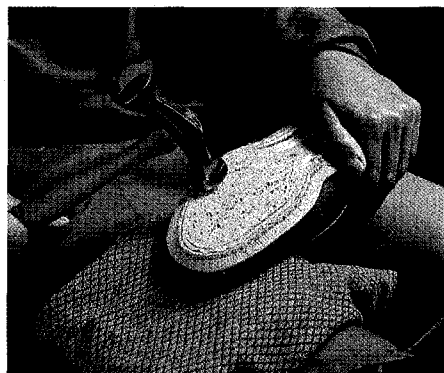
The Weston's known to connoisseurs today began as the dream of Eugène Blanchard. In 1924, Blanchard had a vision which, as visions go, was formidable. Some even ventured to say, "impossible". Blanchard wanted to combine the technologically advanced methods of the escalating American shoe industry with the unparalleled expertise and the enviably subtle traditions of French bootmaking.

There was, of course, a madness to Blanchard's method. His goal was to create a shoe that, until then, had only been dreamed of. To research his dream, Blanchard came to America. To forge it, he returned to France. Inspired by what he had seen, he immediately began to revamp the shoe factory which his family had operated since 1865. The American technology that he had absorbed became the key, not to assembly-line production, but to quality. He reduced the manufacture of shoes from 400 to 70 pairs a day. He refined the Weston

method of construction, at the same time strengthening and streamlining. Word of J.M. Weston's craft spread quickly among the rarefied reaches of Paris.

Curiously, the story of J.M. Weston's craft does not originate in Paris. To the south, slightly west of central France, lies the Limousin area, the birthplace of limousines, china and a host of other luxury items. Twelve miles from Limoges, in the village of Saint-Léonard de Noblat, is the J.M. Weston tannery: Le Moulin Follet. That is where it all begins. The first step in the painstaking process of making J.M. Weston's is tanning. Tanning takes time. Weston's tanning takes more time than usual. That's because the leather Weston uses is matured for eight months in a mash of oak bark. It's a process that makes the leather tough, a process that makes Weston's expensive. In fact, few shoemakers today can afford it.

Few are willing to be so selective. Weston, for example, does not use all of the leather that has been aged in its tanning vats. Only the leather that is considered exceptional is fashioned into the sole of the Weston shoe. Again, it is done with a technique used by almost no one making shoes today. The leather is cut so that its circumference is edged with a lip. This is the crucial area of attachment. The shoe's upper is then stitched



The subtle traditions of French bootmaking.

directly to it to form a rugged single unit. No glue. No connecting strips. Quality is never sacrificed for effi-

ciency. In fact, 80 per cent of each Weston shoe is made by hand. Identified from the start by a colored ribbon each pair is checked with exacting rigour at every step of the production process to ensure a perfect match. The insole and outer sole are separated by a cork layer for insulation and ventilation, and the arch is strengthened by a sliver of beechwood. Finally, every finished pair is hand-polished to a high sheen by a roomful of workers whose only job is to make sure that J.M. Weston's shine.



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wear extra clothing early in the race due to cool weather, make sure to wear layers that you can throw away or tie around your waist. A good bet in wind and rain is a nylon wind-breaker. Wear lightweight and light-colored clothing in hot weather. A hat or visor will protect you from the sun. Prevent chafing by applying Vaseline or K-Y lubricating jelly around your crotch and inner thighs. Cover your nipples with Vaseline, K-Y lubricating jelly, or adhesive bandages to prevent rubbing. Don't forget a sun screen to prevent sunburn.

RACE-DAY STRATEGY

You have only one goal: to finish. So don't put pressure on yourself by announcing a predicted time. Think of it this way: The slower you run your first marathon, the easier it will be to improve your time in your next one. Line up way in the back so you don't get pulled out with the sprinters. Start slowly. Run the first ten to twenty miles at the same pace as your long training runs and then take it from there. Start even slower on a hot day. Take walk breaks if you feel the need, but keep moving. Alternate running and walking if you are not able to maintain a good pace and proper form.

FINISHING

No matter how badly you feel or look, make sure that you gear up for a good finish. Even if

TWO INTERESTING FEET TO WATCH

ALBERTO SALAZAR

"I look at this as the start of my second career," says Alberto Salazar. Rob de Castella and Orlando Pizzolato take note: Salazar's first career began with victories in the 1980, '81, and '82 New York City Marathons. In 1981, Salazar set a world-marathon record of 2:08:13. Then injuries befell the superstar. Salazar finished a dismal fifteenth in the 1984 Olympic Marathon.

He underwent surgery to his left knee-cap and right hamstring in February 1985. Parts of the sheath surrounding the three hamstrings in his leg were removed; a second operation, four months later, removed the remaining sheath. "For the first time in seven years I could run without pain," he says.

Salazar estimates the strength in his right leg to be at 80 percent of normal capacity. In training, he has logged over 100 miles a week in the past year. The man who boldly predicted victory in his first marathon six years ago expects to be running at full strength by November 2. Does he dare predict the outcome of his first Marathon in two years? "If a souped-up car gets a flat tire," he says, "it's going to go as fast. All you have to do is repair the tire."



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WHERE AND HOW TO RUN

There are many popular running routes throughout New York City. Central Park is perhaps the most heavily used running area in the country—or even the world. You can run four-, five- or six-mile loops around the perimeter road, or—if you prefer softer dirt under your feet—a loop of the Reservoir is 1.58 miles. Pick up a runner's map of Central Park at the NYRRC. In the club's library is a copy of *The Road Runner's Guide to New York City*, by Patti Hagan and Joe Cody. It details hundreds of running trails throughout the area, including ones in Prospect Park and Flushing Meadow Park.

The NYRRC (212-860-4455) conducts the New York City Marathon and hundreds of other running events. With over 25,000 members, it is the largest running club in the world. The annual membership fee of \$20 includes a variety of services, including a monthly newsletter, bi-monthly magazine, and discounts on race entry fees. Road Runners' classes serve over 2,000 runners per year.

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RUNNING TECHNOLOGY

BY DAN FERRARA

Running is the simplest sport, and running gear once reflected that. In fact, for most of this century, running gear scarcely existed. Through the 1950s, the Boston Marathon was won by men wearing the equivalent of bowling shoes. Most runners wore clothing and shoes left over from gym classes or appropriated from other sports. The running boom of the 1970s changed all this. Millions of people took to the streets to run—and to the stores to buy. Runners no longer felt comfortable competing in their old gym suits. A need was created, and manufacturers rushed to fill it.

Today, however, the situation is reversed: A growing number of shoe and apparel manufacturers develop a new product and then convince runners they need it. So far it's worked—because the stuff is good. Year after year, the new shoes are more comfortable and supportive than the old, the new clothing is more functional, the new accessories are more practical—or at least more imaginative. The manufacturers lead and the runners happily follow.

SHOES

Complicated and competitive as the business has become, the manufacturers of running shoes all are trying to provide the same four things: stability, cushioning, durability, and fit.

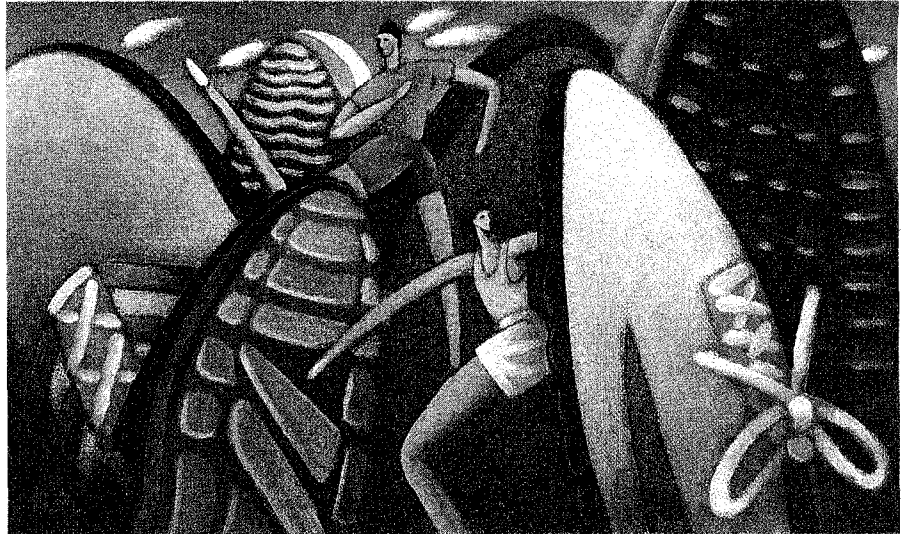
Every shoe represents an attempt to combine these properties for a specific purpose. In most shoes, one property is emphasized. It is neither possible nor sensible to load every shoe with every feature—the effects of one feature can cancel out another.

STABILITY is a major buzzword in shoe circles, because it relates to the major buzzword: pronation. Pronation is the natural inward rolling of the foot when it strikes the ground. It's an essential motion, because it absorbs the shock of impact, which can equal two to three times the runner's weight with every step.

Pronation is good. Overpronation is bad, and this is what a stable shoe prevents. An overpronator's foot rolls inward too far, per-

haps eventually destroying both shoes and knees. If your shoes break down along the inner edges, so that it appears that you run on the insides of your feet, you overpronate.

Overpronation must be controlled to ensure good running health. Hence, stable shoes are often called motion-control shoes. A significant part of the war between shoe companies is the battle to develop the best motion-control system.



CUSHIONING makes up for failures in human design. Some people's feet don't absorb shock well, so their shoes must.

Unfortunately, cushioning is at odds with stability: A firm shoe is more stable than a soft one, just as a concrete sidewalk is a more stable running surface than a grass field. Overpronators should not wear heavily cushioned shoes. Who should? Underpronators. Underpronation (sometimes inexactly called supination) is a lack of shock-absorbing motion in the foot.

About five years ago, nearly every shoe on the shelf was heavily cushioned. Then podiatrists and orthopedists began to point out that soft shoes were not right for everyone, and a swing toward motion-control shoes began. Today, most shoe companies make models at both ends of the spectrum, and in the middle range for those fortunate runners—the majority, in fact—who have no major biomechanical problems and can

wear simpler, less expensive shoes.

DURABILITY is strictly a matter of materials. Manufacturers could make shoes that lasted forever. But no one would buy them because they would be so uncomfortable: The most durable shoe materials are the hardest and heaviest.

The most noticeable wear area on a running shoe is the outsole, the part of the sole that strikes the ground. The toughest com-

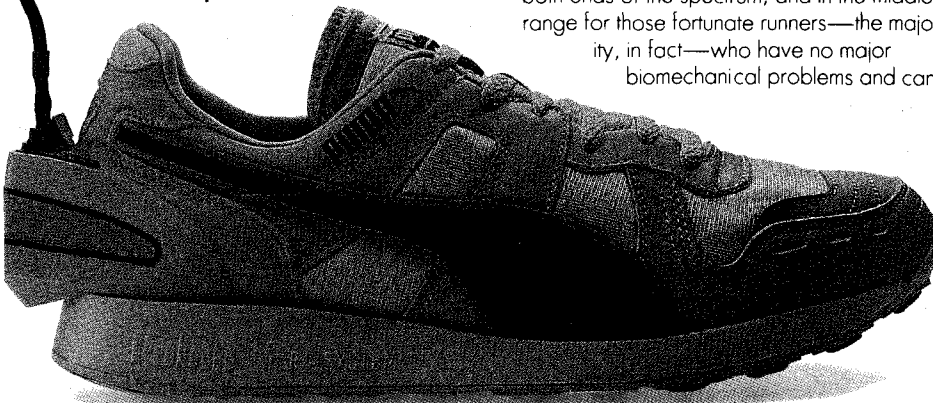
pounds are made of hard rubber to which carbon has been added. These are similar to those used in car tires—and perhaps the most durable outsole material available is Good-year 500 rubber, made by the tire manufacturer.

The softest material is "blown" rubber, which is whipped up with air to make it light and pliable. Many manufacturers are now combining hard and soft rubbers, putting the heavier, tougher materials in the high-wear areas and using lighter, softer materials elsewhere. (Some companies, however, simply use different colors in different spots, hoping to create the impression of different materials.)

Less visible than outsole wear, but more important, is midsole wear. The midsole bears much of the responsibility for absorbing shock, and it loses resiliency with every mile. The softer the material, the faster it wears out.

How long should a shoe last? Researchers can't begin to agree. Some say a shoe should go a thousand miles, and others insist it shouldn't be worn half that. One researcher made waves by insisting that runners should buy cheap shoes and replace them every 250 miles. For their part, shoe companies recommend that a shoe not be worn more than 500 miles—a suggestion that is widely ignored by economy-minded runners.

The Puma Computer Shoe



Dan Ferrara, assistant managing editor of *Runner's World* magazine, ran the New York City Marathon in 1985.

FIT, ironically, is often overlooked. But it can't be overemphasized. All the best and most appropriate features in the shoe-making world won't matter if a shoe fits poorly.

It's a simple matter: Every shoe is made on a last, which is a foot-shaped form of wood, plastic, or metal. If a company's lasts are shaped like your foot, that company's shoes will fit you.

Don't decide on a make of shoe until you have visited a shoe store and tried shoes from many companies. When you get to the make that's best for you, your feet will let you know.

THE INNOVATORS

Manufacturers want to do more than make outstanding shoes. They want to make distinctive shoes, with features that are strongly identified as theirs. Here are some of the major companies and the features that distinguish their products.

ADIDAS was the company that introduced, in 1985, the "computer shoe," which in this case means a simple electronic pedometer is carried in the tongue of one shoe and connected to a sensor in the midsole.

ASICS TIGER recently introduced the GT II, which has shock-absorbing pillows of silicone gel atop the midsole, under the runner's heel and forefoot. "Gel technology" is planned for other Tiger shoes.

AVIA shoes can be recognized by the "cantilever" outsole design, in which the

edges of the outsole are much higher than the center. The cantilever gives Avia shoes exceptional cushioning without detracting from stability.



Avia shoe with the "cantilever" outsole design

BROOKS is emphasizing its new "Kinetic Wedge," a triangle of soft midsole material under the joint of the big toe. The wedge, still relatively untested, is designed to allow more natural mobility in the forefoot, which Brooks claims will prevent many injuries.

HERSEY is the answer to the question "What company makes the most expensive running shoe?" Hersey's top model costs \$165. All Hersey shoes are custom crafted from foot tracings and are available by mail order only.

KANGAROOS, once a gimmick with a shoe attached (the gimmick was a pocket in every shoe), now makes serious running shoes (albeit still with pockets) featuring an innovation called the Dynacoil. This is a coiled synthetic monofilament embedded in the midsole. The filament not only absorbs shock, it also extends the life of the midsole.

NEW BALANCE was the first company to

TWO INTERESTING FEET TO WATCH

JAY JAY FRENCH

Jay Jay French, 34-year-old guitarist for the rock group Twisted Sister, and a 4:07 marathoner, has strong opinions about the race.

"You have to be very self-disciplined to train for a marathon. It's an alienating experience, but a wonderful one and very satisfying. You can have total control over achieving a single significant goal. If you can pull it off, then you're the one who gets the credit. I remember running around the reservoir for the eleventh time, wondering what the hell I was doing."

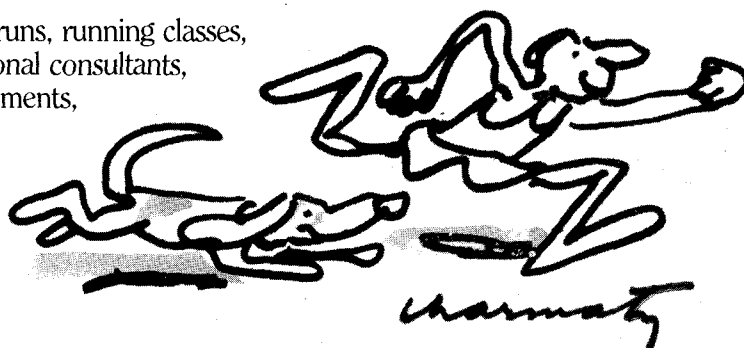
What got him to enter a marathon? "Someone bet me a hundred bucks that I couldn't do it."

On the relationship between drugs and rock'n'roll, French is adamant. "Everyone draws their own conclusions. If they want to think that running a marathon is my response to charges that Twisted Sister and other rock groups are drug-crazy, let them. Obviously, in order to run the Marathon, the only substance I'm addicted to is Ben-Gay."



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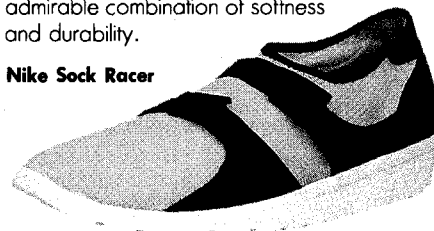
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NYM 1086

make a variety of running shoes in a number of widths, a factor that shouldn't be underrated. All New Balance shoes, except one—the least expensive, and it's no coincidence—are made in America, although some parts come from the Orient.

NIKE remains the biggest innovator in running shoes. Among the most recent examples are the Sock Racer and Sock Trainer. These shoes are instantly recognized by their stretchy, one-piece mesh uppers. A more fundamental Nike innovation is the Air-Sole: Gas-filled chambers are encapsulated in the mid-soles of many Nike shoes, giving them the admirable combination of softness and durability.

Nike Sock Racer



PUMA was the second company to introduce a computer shoe, and theirs is fairly sophisticated. After running, hook the shoe up to your personal computer. You'll learn how far and how fast you ran, and you can check this data against records of your previous efforts.

TWO INTERESTING FEET TO WATCH

GRETE WAITZ

In the 1978 New York City Marathon—the year of her debut—Grete Waitz lowered the women's world record by over two minutes. The following year, she finished in 2:27:33, becoming the first woman in history to break the 2:30:33 barrier. In 1980, she broke her own world record again.

Waitz intends to be taken seriously: "A victory is mine forever; a record is meant to be broken." Waitz no longer possesses the world's record—that distinction belongs to Ingrid Kristiansen, of Norway—yet she remains the most visible and successful female marathoner in history.

"She is the main reason why more women compete in the New York City Marathon than in any other running event in the world," says Fred Lebow.

This year, Waitz seeks her eighth victory in the New York race, a mark that would erase Clarence DeMar's 56-year-old record of most wins in a single marathon event.

"She is the most consistent long-distance runner in the history of modern racing," says Gloria Averbuch, author of *World Class*, Waitz's biography-cum-training manual. "And one of the brightest, most gracious people I've ever known."



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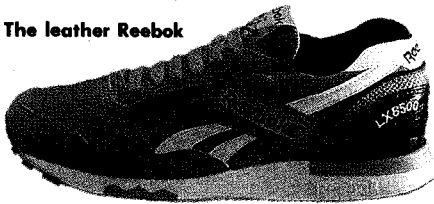


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Prepared as a public service by Ogilvy & Mather. Photo by Mistretta.

REEBOK has been making running shoes for more than 90 years, and last year returned to its origins by making the first serious garment-leather running shoe of the modern era. Other companies are expected to follow suit.

The leather Reebok



TURNTEC, a young company based in New York, last year introduced a shoe with interchangeable outsoles. Recently, Turntec developed an outsole that is more flexible and lighter than other outsoles of similar durability.

CLOTHING

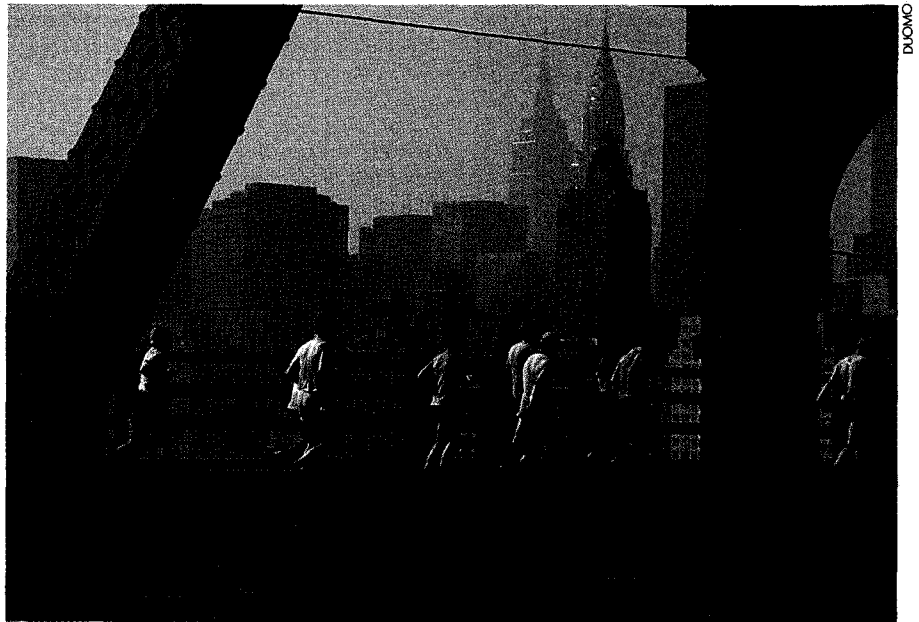
In warm weather, runners are minimalists. As fall turns brisk, however, runners reach for the first of the two or three layers of clothing they'll wear during the coldest months. Intelligent dressing has always been a matter of garments, but recently it has become a matter of fabrics, too. The choices are many and growing.

THE INNER LAYER

COTTON is not a good choice for running. Comfortable though it is when dry, it holds sweat and rain, and provides no insulation

MARATHON NUMBERS

20,000 medals and computer-printed numbers
23,000 rejected entries
25,000 Mylar blankets
1 major field hospital
30 medical units (including one every mile)
1,200 stretchers
1,800 medical volunteers
475 tubes of K-Y jelly
5,500 race-day volunteers
1,500 course marshals
1,900 police
225 volunteer ham-radio operators
200 New York City Department of Parks and Recreation staff
2,100 press and photo credentials requested
90 domestic-race directors observing race procedures
100 foreign-race officials observing race procedures
185 buses to transport runners
18,000 yards of barricade tape
80,000 safety pins
20,000 feet of rope
400 portable toilets
284 gallons of "Marathon Blue" paint



Softest part of the course: the Queensboro Bridge, where 3,880 feet of carpeting cushions runners.

when wet. In fact, no natural fabric is as good as the newest synthetics. Wool insulates when wet, but it grows heavy quickly. If you're fond of natural fibers, look for them in blends with synthetics.

POLYPROPYLENE is the standard for wear against the skin. It has a slightly cool, tingly feeling—but it keeps a runner dry, and that's essential to warmth. It wicks water away from the skin, and for that reason is used extensively in shirts, hats, tights, underwear, gloves, socks—and the like. Depending on the knit, polypropylene can range anywhere from scratchy to silky.

THERMAX is a challenger to polypropylene. It has similar characteristics and some advantages: Clothes made of it can be thrown in a dryer (polypropylene melts in a hot dryer), and it doesn't pill. However, Thermax is new and not yet widely available in running gear. Its sibling, Coolmax, is designed for hot weather.

LYCRA puts the tight in tights, the biggest fashion/function trend in running. Tights are the only leg protection necessary through the fall and most of the winter. When the weather turns very cold, they remain a popular first layer. Tights are shinier and flashier when they're made of Lycra and nylon (80 percent nylon, 20 percent Lycra is typical), but they're warmer when polypropylene is added to the blend.

THE OUTER LAYER

GORE-TEX was introduced in 1975 and for nearly a decade had no challenger as the superior fabric for running outerwear. Today, it faces considerable competition, but is still the most popular and best-known choice among manufacturers and consumers.

Gore-Tex earned its popularity by doing the impossible: combining waterproofing with breathability. Not absolutely, but better than was thought possible before its creation.

Gore-Tex has its drawbacks, though, the biggest being that it's too warm for most winter days in most parts of the country. In addition, the Gore-Tex treatment makes a fabric somewhat stiff and rusty. Gore-Tex is also the most expensive outerwear option: Full suits run up to \$240. Nonetheless, Gore-Tex is not standing still—the laminate can now be applied to knits, creating Gore-Tex stretch fabric. The first "waterproof breathable" remains the standard against which other fabrics and fabric treatments are judged.

TWO INTERESTING FEET TO WATCH

ORLANDO PIZZOLATO

As a virtual unknown in 1984, Orlando Pizzolato overcame temperatures in the high 70s, 96 percent humidity, stomach and leg cramps, and a late surge by David Murphy, to win the New York City Marathon. "Yet people thought I won by mistake," Pizzolato says. "That is why last year was so important."

In 1985, Pizzolato dismissed his critics, winning New York with the respectable time of 2:11:34. A victory this year, and the 28-year-old Pizzolato will join Salazar, Waitz, and Rodgers as the only three-time winners of the New York City Marathon.

Pizzolato runs 140 miles a week in training. He is certain he can improve on his personal-best time of 2:10:23. "I always give this race my best effort," he says.

"New York has made me famous. I have so many friends here now, I can't let them down."





VersaTech, an alternative to Gore-Tex

VERSATECH may become to the 40-degree day what Gore-Tex is to the 20-degree day. VersaTech is an ultra-dense polyester weave, so it's only water-resistant, not waterproof. But it's breathable, relatively soft and quiet, and inexpensive—about half the price of Gore-Tex. A number of manufacturers now use VersaTech. Some, however, feel it is too similar to ordinary nylon to justify the additional cost.

BION II is a direct challenge to Gore-Tex, the only material purported by its maker to do the same thing as Gore-Tex, only better. Bion II, like Gore-Tex, is a fabric treatment, not a fabric. Bion II is a coating applied in liquid form.

The resulting fabric has no pores. However, water vapor does escape. According to the manufacturer, the vapor finds "molecular gaps" in the coating. The oft-used analogy is that of helium leaking from a balloon. Of course, to help a hot runner the leakage has to be accelerated. That is accomplished in Bion II through—what else?—a secret process.

Bion II is being used by Gerry, a major manufacturer of parkas, but has not been picked up by many of the makers of running clothing. Triple Sport Systems and Sport Europa make the only Bion II running suits currently available.

The example of Bion II is instructive. A new fabric or treatment not only must perform well, it must also be accepted by the people who make the clothes, and then by consumers.

ACCESSORIES

Runners are known for their willingness to buy ancillary products, ranging from the whimsical to the practical. The latter category is making scientists out of runners of every speed.

HEART MONITORS have long been great ideas, but only recently became great products. Early heart monitors clipped to the fingertip or were part of a wristwatch, and might give accurate readings if you sat perfectly still and took shallow breaths.

Today's heart monitors go to the source: the heart. A sensor/transmitter is strapped to the chest, and a receiver/displayer is worn on the wrist. Good models are consistently accurate.

The best heart monitor, by popular acclaim, is the Uniq Heartwatch, manufactured in Finland and marketed and distributed by Computer Instruments Corporation. Even with a suggested retail price of \$329, it sells so quickly that stores can't keep it in stock. The Heartwatch combines a receiver worn on the wrist with a transmitter strapped to the torso. It has continuous display and sounds an alarm when your pulse goes above or below pre-set limits—in other words, when you're running too hard or not hard enough. It records information and stores it for later review, and can do such things as record your pulse every fifteen seconds for four hours or every minute for seventeen hours.

Why wear a heart monitor? Heart rate is the most accurate way to gauge exertion during exercise. Keeping tabs on your heart rate is the most precise way to ensure optimal fitness and safety.

COMPUTER PROGRAMS, like heart monitors, were once too unsophisticated to be taken seriously. They enabled you to record how far you ran; so did a paper and pencil.

Today's programs, most of which operate with Apple or IBM personal computers, play a number of different roles. A program can be personal statistician, personal coach, or personal nutrition advisor—sometimes all three.

Most programs perform at least some statistical functions. Sophisticated ones store many months' worth of information and can present the data in charts and graphs that can help a

TWO INTERESTING FEET TO WATCH

SUSAN ATKIN

"Running has made me feel better about myself. Participating in the New York City Marathon is an incomprehensible thrill. It's fabulous."

The speaker could be any runner singing the praises of the Marathon. That it is Susan Atkin, a medical transcriber at Lenox Hill Hospital, is extraordinary: Atkin is blind.

As a member of the Achilles Track Club, an organization of disabled runners formed by amputee Richard Traum, Atkin is training for her second New York City Marathon.

Last year, linked to another runner by a man's tie, Atkin completed the course in 7:05:21. Most remarkable is that Atkin had been running for only five months before the Marathon.

A friend encouraged Atkin to attend one of Achilles' regular Wednesday-night runs. "I was scared," Atkin remembers. A mile-and-a-half later, she was hooked. In six weeks, she competed in her first race, a four-miler.

The Marathon remains her biggest thrill. "I was so accustomed to running in Central Park," she says, "when we ran through the streets in Brooklyn, I was afraid that I would trip over a pothole. But Richard helps me develop the confidence to realize my potential. When I crossed the finish line, I said to myself, 'My God, I've done it.'"



TWO INTERESTING FEET TO WATCH

LISA MARTIN

Before the 1985 New York City Marathon, Lisa Martin spoke the unspeakable. "Grete Waitz is not unbeatable," the 25-year-old Australian said. "I think I can win this race."

Historically, Waitz has run less opposed in New York than Mayor Ed Koch. Except for 1981, when she withdrew because of an injury, Waitz has won every New York City Marathon since 1978.

Although Martin couldn't defeat Waitz last year, she did present the strongest challenge Waitz has ever experienced in New York. Her second-place finish, a minute and fourteen seconds behind Waitz, convinced Martin that her pre-race comments were not entirely out of place.

Training with her husband Ken—also a world-class marathoner—has made Martin a stronger runner. "Grete must be considered the favorite," says New York Road Runners Club president Fred Lebow, "but with Lisa coming off a new personal record, winning the Commonwealth Games, this certainly could be the year she dethrones Grete."



runner determine why things are going so well—or so poorly.

A coaching program might take the data from a week's training, and from that suggest the next week's workouts—and predict the results of the next race.

Some programs utilize not just training information, but also physiological information such as weight, pulse, and hours of sleep. More than that, coaching programs abound in the kind of sensible advice found in running books and magazines.

Basic nutritional analysis is a part of many running programs. Essentially, these programs contain huge lists of foods and their nutritional properties. You enter your daily intake, and the program tells you what you've had too much of and what you need more of.

Runners have more information about themselves and their sport than ever before. They're as comfortable and as well protected as science can make them.

But if you think the sport has become more technical than physical, go to Central Park on November 2. Watch the finish of the Marathon. You'll see that running is still the simplest sport—and that simple has nothing to do with easy.

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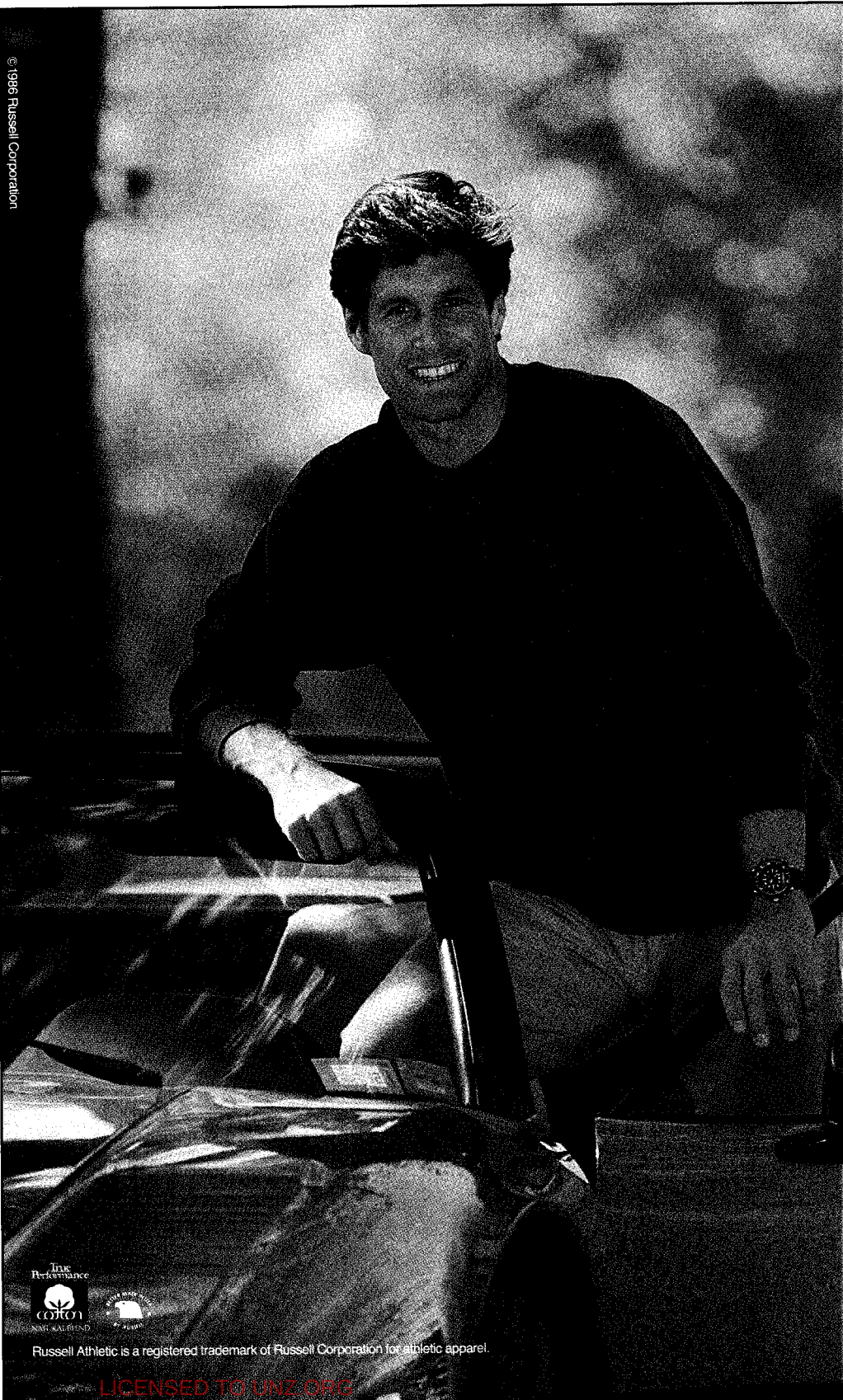
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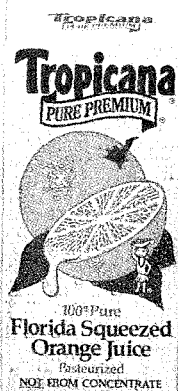


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SALES & BARGAINS

BY LEONORE FLEISCHER

DRESSING UP

THE MANHATTAN SCHOOL OF MUSIC IS selling opera costumes (worn only twice) to help establish a scholarship fund in the name of the late designer Doreen Ackerman Bernardo. These well-made costumes fit young people from six to eighteen years old (there are more for girls than for boys). The costumes, which are not flame-retardant, have not been dry-cleaned; however, they have been pressed. Most items cost between \$6 and \$8. A few examples: felt tabards (to be worn over tights), here \$1; red-and-white choir gowns, here \$2; cossack shirts, here \$2; fur-trimmed cape, here \$20. Also, panniered gowns in lace, satin, and brocade; boys' eighteenth-century full-skirted coats, knee breeches, and brocade vests; hats, crowns, and headpieces; and more. Checks accepted; no credit cards; all sales final. *Manhattan School of Music*, 120 Claremont Ave., at 122nd St. (749-2802); Sat. 10 a.m.-4 p.m.; sale 10/25 only.

MOD FURNISHINGS

SAMPLES OF VIVIDLY COLORED VITRIFOLAMINATED furniture with fade- and abrasion-resistant surfaces are here at tremendous reductions. Mint-green-and-silver extendable dining table, list \$4,400, here \$500; oxblood cocktail table, list \$1,567.50, here \$450; steel-blue cocktail table, list \$895, here \$300; brown wall system with glass doors, list \$8,500, here \$2,500; white-black-and-yellow wall system, list \$6,925, here \$4,050; white revolving bar cabinet, list \$9,000, here \$2,000; black desk with brown leather top, list \$6,750, here \$2,000; oxblood-rose-and-silver reception desk, list \$5,500, here \$1,750; oxblood "hi-lo" TV cabinet, list \$3,900, here \$950; pedestals, list \$650-\$1,000 each, here \$250-\$500. Everything sold as is. Delivery additional. Checks accepted; no credit cards; all sales final. *Hayman-Chaffey Designs, Inc.*, 137 East 25th St., eighth floor (889-7771); Wed.-Sun. 9 a.m.-6:30 p.m. Sale 10/22-26 only.

ALL BOOKED UP

HERE'S A WIDE SELECTION OF BOOKS ON sale at far below publishers' original prices. A few examples: *The Palace Museum: Peking*, by W. Weng and B. Yang, here \$32.50; *Wesselmann*, by S. Stealing-

worth, here \$59.95; *Lithography: 200 Years of Art, History and Technique*, by D. Porzio, here \$29.95; *Horst: His Work and His World*, by V. Lawford, here \$29.95; *Nomads of Niger*, by C. Beckwith and M. van Offelen, here \$22.50; *The Cider House Rules*, by John Irving (signed, numbered, and slipcased edition), here \$24.95; *Ulysses*, by James Joyce (slipcased, illustrated edition), here \$14.95; *A Northern Christmas*, by Rockwell Kent (slipcased facsimile of 1941 edition), here \$3.95; *The Book of Medieval Wargames*, by N. Slope, with four board games and a pop-up diorama, here \$5.95; *At the Back of the North Wind, The Princess and the Goblin, and The Princess and Curdie* (in one volume), by George MacDonald, here \$3.95. A.E., Discover, M.C., V., checks accepted; exchanges possible. *Strand Book Store*, 828 Broadway, at 12th St. (473-1452), Mon.-Fri. 9:30 a.m.-9:25 p.m., Sat. till 6:25 p.m., and Sun. 11 a.m.-5 p.m.; 159 John St. (809-0875), daily 10 a.m.-10 p.m.; while stock lasts.

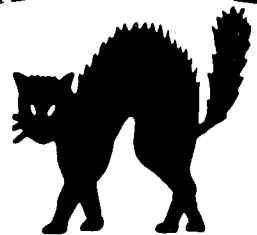
THE EURO-STYLE BATH

DISCONTINUED TILES AND EURO-STYLE bathroom fixtures are on sale here. Glossy patterned Italian ceramic wall and floor tiles, were \$5 a sq. ft. for 8-by-8-in. tiles and \$8.70 a sq. ft. for 5-by-10-in. tiles, now \$2.50 and \$4.35, respectively; 12-in.-sq. glossy ceramic Monocottura Italian wall or floor tiles, were \$4 each, now \$2; 12-in.-sq. Italian marble tiles, were \$17.60 each, now \$8.80; Ariete II toilets, were \$730, now \$365; 5-by-7-ft. black enamel steel tub, was \$505, now \$305 (faucets extra). Cabinets, bidets, and European Sanitari faucets and accessories, now 50 percent off. Delivery additional. Everything sold as is. M.C., V., checks accepted; no credit cards; all sales final. *Hastings Tile & Il Bagno Collection*, 32 Commercial St., Freeport, N.Y. (516-379-3424); Sat. and Sun. 9:30 a.m.-5 p.m. Call for directions. Sale 10/25 and 26 only.

COFFEE HIGHS

COFFEE AND COFFEE-MAKERS ON SALE here include: mocha-java, Colombian Medellin excelso, French mocha, Viennese roast, Copenhagen-blend, and house-blend coffees, were \$5.15-\$5.50 a lb., now \$3.59; Cappuccino Express stove-top 8-cup espresso- and cappuccino-makers, were \$34.95, now \$24.95; Bodum French Bistro 3-cup plunger coffee-makers, were \$20, now \$10.95; Bialetti Moka Junior stove-top espresso-makers, were \$12.95-\$31.95, now \$6.95-\$21.20; Chem-

HALLOWEEN



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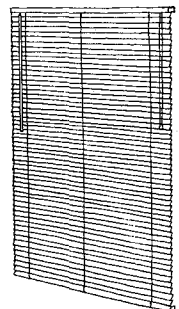
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BOOK FAIR

PROCEEDS FROM THE HUDSON GUILD Book Fair go to programs benefiting the Chelsea community. On sale are over 50,000 new, used, and rare books, as well as phonograph records. Most books cost between 25 cents and \$2. Admission is free Friday, Saturday, and Sunday; for the Thursday-evening preview, admission is \$3, and books are twice the marked price; on Sunday, books are half the marked price. Checks accepted; no credit cards; all sales final. *The Hudson Guild*, 441 West 26th St. (760-9812); Thurs. 5-8 p.m., Fri. 1-8 p.m., Sat. 11 a.m.-5 p.m., and Sun. noon-5 p.m.; sale 10/23-26 only.

SWEET TOOTH

THIS CHOCOLATE BOUTIQUE SPECIALIZES in truffles made of Belgian chocolate and flavored with mocha, Jamaican rum, raspberry, Grand Marnier, cranberry, or amaretto. Truffles are usually \$22 a lb. and \$6 for 1/4 lb. Now with each 1-lb. purchase, get 1/4 lb. free. Also, Halloween candies, including shaped chocolate lollipops, here \$1-\$3 each; 10-oz. container of candy corn and licorice jelly beans, with a Mylar balloon, here \$9. Mail and phone orders accepted. For same-day Manhattan delivery, add \$4; for UPS delivery in New York State, add \$5; out-of-state, add \$6. A.E., D.C., checks accepted; all sales final. *Richtreats*, 18 West 55th St., New York, N.Y. 10019 (765-3344); Mon.-Sat. 11 a.m.-6:30 p.m.; through 11/29.

SMELL SWEET

ABOVE RICHTREATS CANDY SHOP, THIS new scent store (and its Murray Hill branch) offers discounts of 5 percent to 35 percent off list on fragrances and toiletries. Brands for women: 10 percent off Opium, Chanel, and Joy, 15 percent off Jean-Charles Brosseau Ombre Rose, 22.5 percent off Dior, 25 percent off Pavlova and Flora Danica, 30 percent off Vivre, and 35 percent off Ma Griffe. For men: 10 percent off Chanel, 15 percent off Halston, 20 percent off Armani, 25 percent off Giacomo, and 30 percent off Gucci. A.E., M.C., V., checks accepted; exchanges possible. *La Scent*, 18 West 55th St. (757-4282); *Scente*, 23 East 36th St. (481-7640); Mon.-Fri. 9 a.m.-7 p.m. and Sat. 10 a.m.-5 p.m.

A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 22

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MOVIES THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. at Sixth Ave. 431-1590. #1—Oct. 22–Nov. 4: *Rate It X*. #2—Thru Oct. 30: *The Stan & Ollie Follies*. Oct. 22–24: *Blockheads*; *Them Thar Hills*; *Tit for Tat*. Oct. 25–27: *A Chump at Oxford*; *Beau Hunks*. Oct. 28–30: "Laurelhardyathon": program of ten shorts.
2. **THALIA SOHO**—Vandam St. at Sixth Ave. 675-0498. Oct. 22: *Breakfast at Tiffany's*; *Young Wives' Tale*. Oct. 23: *Witness*; *Angel and the Badman*. Oct. 24–25: *Lost in America*; *Real Life*. Oct. 26: *Stay as You Are*; *Seduced and Abandoned*. Oct. 27: *The Emerald Forest*; *Excalibur*. Oct. 28: *Punk Funk*; rock shorts.
3. **ESSEX**—Grand St. nr. Essex St. 982-4455. Thru Oct. 23: *Crawlspac*. Opening Oct. 24: *From Beyond*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. 674-2560. #1—*My Beautiful Laundrette*. #2—*Sherman's March*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. 929-8037. #1—*Stand By Me*. #2—*Blue Velvet*.
6. **8TH STREET PLAYHOUSE**—8th St. E. of Sixth Ave. 674-6515. Thru Oct. 23: *The Fly*. Beg. Oct. 24: *True Stories*.
7. **MOVIELAND 8TH STREET**—8th St. E. of University Pl. 477-6600. #1—*Clockwise*. #2—*The Gods Must Be Crazy*. #3—"night, Mother.
8. **THEATRE 80**—St. Mark's Pl. W. of First Ave. 254-7400. Oct. 22: *Stage Door*; *A Bill of Divorcement*. Oct. 23: *Jezebel*; *The Letter* (1940). Oct. 24–25: *The Lady Eve*; *The Palm Beach Story*. Oct. 26: *The Lady From Shanghai*; *Gilda*. Oct. 27: *The Tenant*; *Knife in the Water*. Oct. 28: *Libeled Lady*; *The Girl From Missouri*.
9. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Oct. 22–23: *Irezumi*; *A Woman in Flames*. Oct. 24–25: *Loophole*; *Man on the Roof*. Oct. 26–28: *We All Loved Each Other So Much*.
10. **RKO ART GREENWICH**—Greenwich Ave. at 12th St. 929-3350. #1—*'Round Midnight*. #2—*Caravaggio*.

11. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*That's Life!* #2—*She's Gotta Have It*. #3 & #4—Opening Oct. 22: *Matter of Heart*.

14th–41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. W. of Eighth Ave. 989-0060. #1—Thru Oct. 23: *Back to School*. Opening Oct. 24: *Trick or Treat*. #2—*The Color of Money*. #3—*Tough Guys*.
21. **GRAMERCY**—23rd St. W. of Lexington Ave. 475-1660. *Jumpin' Jack Flash*.
22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *The Color of Money*.
24. **34TH STREET EAST**—34th St. W. of Second Ave. 683-0255. *Tough Guys*.
25. **LOEWS 34TH STREET SHOWPLACE**—34th St. W. of Second Ave. 532-5544. #1—Thru Oct. 23: *Top Gun*. Opening Oct. 24: *Soul Man*. #2—*Peggy Sue Got Married*. #3—"Crocodile" Dundee.

42nd–60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Peggy Sue Got Married*. #2—*Jumpin' Jack Flash*.
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Crocodile" Dundee.
32. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—Thru Oct. 23: *Poltergeist II: The Other Side*; *Psycho III*. Opening Oct. 24: *Soul Man*. #2—Thru Oct. 23: *Friday the 13th, Part VI: Jason Lives*; *A Nightmare on Elm Street, Part 2: Freddy's Revenge*.
33. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*The Fly*. #2—*Deadly Friend*. #3—*Extremities*. #4—*Avenging Force*. #5—*Manhunter*. #6—*Back to School*.
34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Color of Money*.
36. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Top Gun*. **EMBASSY 3**—*Ruthless People*. **EMBASSY 4**—*Stand By Me*.
37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*She's Gotta Have It*. #2—Thru Oct. 23: *Aliens*. Opening Oct. 24: *Trick or Treat*.
38. **EMBASSY 49TH STREET**—49th St. E. of Seventh Ave. 757-7003. *The Karate Kid Part II*. Theater closed to the public Oct. 20–22 & 28–29.
39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Crawlspac*. #2—Thru Oct. 23: *Combat Shock*. Opening Oct. 24: *From Beyond*.

MOVIES

- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. 757-2406. *That's Life!*
- 42. ZIEGFELD**—54th St. W. of Sixth Ave. 765-7600. *Tough Guys.*
- 43. EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Nothing in Common.*
- 45. SUTTON**—57th St. E. of Third Ave. 759-1411. *True Stories.*
- 47. 57TH STREET PLAYHOUSE**—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*
- 48. NEW CARNEGIE**—57th St. E. of B'way. 582-4582. *Cactus.*
- 49. GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Jumpin' Jack Flash.*
- 50. PLAZA**—58th St. E. of Madison Ave. 355-3320. *'Round Midnight.*
- 51. PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*
- 52. D. W. GRIFFITH**—59th St. at Second Ave. 759-4630. *Blue Velvet.*
- 53. MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Oct. 23: *Deadly Friend.* Opening Oct. 24: *Trick or Treat.* #2—*Tough Guys.*
- 54. BARONET**—Third Ave. at 59th St. 355-1663. *That's Life!* **CORONET**—The Color of Money.
- 55. CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Dancing in the Dark.*
- 56. CINEMA I**—Third Ave. at 60th St. 753-6022. *Otello.* **CINEMA II**—753-0774. *Down by Law.*

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Ratboy.* #2—832-2720. *Peggy Sue Got Married.*
- 61. BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The Name of the Rose.*
- 62. LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Clockwise.* #2—*Stand By Me.*
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. 734-0302. *Twist and Shout.*
- 64. LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Children of a Lesser God.*
- 65. UA EAST**—First Ave. at 85th St. 249-5100. Thru Oct. 23: *Nothing in Common.* Opening Oct. 24: *From Beyond.*
- 66. 86TH STREET EAST**—86th St. E. of Third Ave. 249-1144. *Jumpin' Jack Flash.*
- 67. LOEWS ORPHEUM**—86th St. at Third Ave. 289-4607. #1—*"Crocodile" Dundee.* #2—Thru Oct. 23: *Top Gun.* Opening Oct. 24 (tent.): *Soul Man.*
- 68. RKO 86TH STREET TWIN**—86th St. W. of Lexington Ave. 289-8900. #1—Thru Oct. 23: *Deadly Friend.* Opening Oct. 24: *Trick or Treat.* #2—*She's Gotta Have It.*
- 69. COSMO**—116th St. nr. Lexington Ave. 534-0330. Thru Oct. 23: *Crawlspace.* Beg. Oct. 24: *Trick or Treat.*

61st Street and Above, West Side

- 80. LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. *Children of a Lesser God.*
- 81. LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Police.* #2—*Summer.* #3—*Men.* . . .
- 82. CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*Ménage.* #2—*Down by Law.*
- 83. REGENCY**—B'way nr. 67th St. 724-3700. Thru Nov. 15: *The Private Eye.* Oct. 21-22: *I Wake Up Screaming; The Dark Corner.* Oct. 23-25: *Farewell, My Lovely; Chinatown.* Oct. 26-27: *Song of the Thin Man; Haunted Honeymoon* (1940). Oct. 28-29: *Confidentially Yours; La Balance.*
- 84. EMBASSY 72ND STREET TWIN**—B'way nr. 72nd St. 724-6745. #1—*The Color of Money.* #2—*My Beautiful Laundrette.*
- 85. LOEWS 84TH STREET SIX**—B'way at 84th St. 877-3600. #1—*"Crocodile" Dundee.* #2—*Jumpin' Jack Flash.* #3—*Peggy Sue Got Married.* #4—*The Name of the Rose.* #5—*Top Gun.* #6—Thru Oct. 23: *Where the River Runs Black.* Opening Oct. 24: *Soul Man.*
- 86. THALIA**—95th St. W. of B'way. 222-3370. Oct. 22: *Choose Me; A Perfect Couple.* Oct. 23: *The Shining; The Trip.* Oct. 24-25: *Koyaanisqatsi; Metropolis* (Gior-

gio Moroder version). Oct. 26: *Last Tango in Paris; Memoirs of a French Whore.* Oct. 27: *Persona; The Devil's Wanton; Night Is My Future.* Oct. 28: *Inherit the Wind; Twelve Angry Men.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*Blue Velvet.* #2—Thru Oct. 23: *She's Gotta Have It.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Oct. 23: *Mona Lisa.* Opening Oct. 24: *Trick or Treat.* #2—Thru Oct. 23: *No Surrender; Letter to Brezhnev.* Opening Oct. 24: *Soul Man.* #3—Thru Oct. 23: *Deadly Friend.* Beg. Oct. 24 (tent.): *Stand By Me.* #4—Thru Oct. 23: *Crawlspace.* Opening Oct. 24: *From Beyond.*

89. NOVA—B'way nr. 147th St. 862-5728. Thru Oct. 23: *Crawlspace.* Beg. Oct. 24: *From Beyond.*

90. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Oct. 23: *Top Gun; Crawlspace.* Beg. Oct. 24: *Soul Man.* #2—Thru Oct. 23: *Deadly Friend; Combat Shock.* Beg. Oct. 24: *Trick or Treat.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 496-0900. *Naturemax Theater:* adm. \$3.25; senior citizens \$3; children \$1.50: *On the Wing:* Daily at 11:30 a.m., 1:30 & 3:30, Sat.—Sun. at 10:30 a.m.; *Nomads of the Deep and Skyward:* Mon.—Fri. at 12:30, Wed., Fri.—Sun. at 4:30; *The Dream Is Alive:* Mon.—Fri. at 10:30 a.m. & 2:30, Sat.—Sun. at 12:30 & 2:30. Triple feature: adm. \$4.75; senior citizens \$4.50; children \$3: *On the Wing, Nomads of the Deep, and Skyward:* Fri.—Sat. at 6 & 7:30.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St. Astoria. (718) 784-4742. Adm. \$4; video only, \$2. Video in the Gallery: *Media Hostages:* Oct. 24-25 at 6:30: *How TV Works* (1985) by Daniel O. Boord, *Perfect Leader* (1983) by Max Almy, and *Television Believers* (1986) by Aron Rancin. Foreign Accents: American films by foreign-born directors: Oct. 24 at 7:30: *Born to Win* (1971), dir. Ivan Passer, and *Maria's Lovers* (1985), dir. Andrei Konchalovsky; Oct. 25 at 7:30: *Bush Mama* (1976), dir. Haile Gerima, and *Dim Sum* (1985), dir. Wayne Wang.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. (718) 638-5000. Adm. \$3; members and senior citizens \$2; students \$1; museum adm. not included. *Movies of the Machine Age.* Oct. 26 at 3: *Ballet Mécanique* (France, 1924), dir. Fernand Léger, and *Potemkin* (U.S.S.R., 1925), dir. Sergei Eisenstein.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation \$2.50; senior citizens \$1; free popcorn. Oct. 22 at 7:30: *The Ghost and Mrs. Muir* (1947), dir. Joseph L. Mankiewicz, with Gene Tierney and Rex Harrison.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution \$5; members free. Oct. 24 at 8: *Alida Walsh Retrospective:* Walsh presents films and video (1968-85) and the premiere of the video-performance *Mother I Want to Go Home.* Oct. 25 at 8: *Crystal Gazing* (Great Britain, 1981) by Laura Mulvey and Peter Wollen; Mulvey present. Oct. 26 at 8: *Rosa von Praunheim Retrospective: Army of Lovers* (1971-79), with Anita Bryant, and *Tally Brown, New York* (1978), with Divine and Holly Woodlawn.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. \$3.50; students and senior citizens \$2.50; members free; limited seating. Oct. 21-22 at 1, 3:15, 6 & 8:45: *Subway* (France, 1985), dir. Luc Besson, with Christophe Lambert and Isabelle Adjani. Oct. 28-29 at 1, 3:15, 6 & 8:45: *Lola* (France, 1961), dir. Jacques Demy, with Anouk Aimée.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Nov. 9: Tue.—Sun noon-3, Tue. 5-6, continuous: *Commercial Photography by Artists: The World of Photography* (1986) by Michael Smith and William Wegman. David Hockney's Photo-Collages: *A Wider Perspective:* Thru Nov. 9: Tue.—Sun. at 3, Tue. at 6: *Interview With David Hockney* (1984) by Lawrence Weschler, *Painting With Light* (1986), and "Experiment in Cubist Television," from *South Bank Show* (1983).

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. \$5; members, senior citizens, and students \$4. Ozu & Hara: Films directed by Yasujiro Ozu starring Setsuko Hara. Oct. 24 at 7:30 & 10: *Early Summer* (Japan, 1951).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting. Oct. 28 at 12:30, 1:30 & 2:30: "The Golden Land," from *Heritage: Civilization and the Jews* (WNET, 1984).

THE KITCHEN—512 W. 19th St. 255-5793. Oct. 22-Nov. 1, Wed.—Sun. at 8:30: adm. \$10: *White Water* (premiere), a video-performance piece by John Jesurun. Video Viewing Room, thru Nov. 1, free: Tue.—Sat. at 1: *The Kipling Trilogy* (1984-85), *You Taste American* (1986), and *Moscow Does Not Believe in Queers* (1986) by John Greyson; 2:45: *My Father Sold Studebakers* (1982) and *My Mother Married Wilbur Stump* (1985) by Skip Sweeney; 3:45: *Hotel—Tapes* (1985) by Michael Klier; at 5: *Tapes* by request (by appointment).

MAXWELLS—1039 Washington St., Hoboken, N.J. Adm. \$3. Oct. 22 at 9: *Birdy* (1984), dir. Alan Parker, with Matthew Modine and Nicolas Cage.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution \$4; members \$3. Personal Cinema Program. Oct. 24 at 8 (spec. \$6/\$5 adm.): *Erotic Psyche: Night of the Flesh* (1986), *Pyrotechnics* (1985), *Pure War/Madness of the Day* (1986), and *Beyond Love and Death* (1986): a multimedia performance by Aline Mare and Bradley Eros. Oct. 25 at 8: *Diary Film No. 2* by Hungarian filmmaker Andras Szirtes. Oct. 28 at 8:30 (spec. \$5 adm.): *Balancing Act* by Eric Bender, with Debra Weiss and Dancers.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon-8, Wed.—Sat. noon-5. Thru Nov. 22: *The Metropolitan Opera: The Television and Radio Legacy.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. *Titus Theater 1:* Oct. 23 at 2:30 & 6: *What's Happening?: Jack Levine: Feast of Pure Reason* (1986) by David Sutherland; Levine and Sutherland present. Thru Nov. 3: *A Salute to the Soviet Republics.* Oct. 24 at 2:30: *Meeting in the Milky Way* (Latvia, 1985), dir. Ian Stretch; at 6: *The Nut Bread* (Lithuania, 1977), dir. Arunas Zhebrunas. Oct. 25 at 2: *My Home in the Green Hills* (Kazakhstan, 1986), dir. Assya Suliyeva; at 5: *Frappi Deprived of Happiness* (Turkmenia, 1985), dir. Hodjakuli Narliyev. Oct. 26 at 2: (See Oct. 24 at 6); at 6: (See Oct. 24 at 2:30). Oct. 27 at 2:30: (See Oct. 25 at 5); at 6: (See Oct. 25 at 2). Oct. 28: *Film Classics From New York:* at noon: *Orphans of the Storm* (1922), dir. D. W. Griffith, with Lillian and Dorothy Gish; 2:30: *Love 'em and Leave 'em* (1926), dir. Frank Tuttle, with Louise Brooks, and *Applause* (1929), dir. Rouben Mamoulian, with Helen Morgan; at 6: *The Royal Family of Broadway* (1930), dir. George Cukor and Cyril Gardner, with Ina Claire and Fredric March, and shorts. *Titus Theater 2:* Oct. 23: *Film Classics From New York:* at 3: *Speedy* (1928), dir. Ted Wilde, with Harold Lloyd, and *Manhandled* (1924), dir. Allan Dwan, with Gloria Swanson; 6:30: *Monsieur Beaucaire* (1924), dir. Sidney Olcott, with Rudolph Valentino. Thru Oct. 31: Thomas H. Ince, American Filmmaker. Oct. 24 at 3: *Ince as Producer: Beau Revel* (1921), dir. John Griffith Wray; 6:30: *Ince as Producer: Anna Christie* (1923), dir. John Griffith Wray, with Blanche Sweet. Oct. 25 at 2:30: *Ince as Producer: Bell Boy 13* (1923), dir. William A. Seiter; 5:30: *Ince as Producer: Hail the Woman* (1921), dir. John Griffith Wray. Oct. 26 at 2:30: (See Oct. 24 at 6:30); 5:30: (See Oct. 24 at 3). Oct. 27 at 6:30: *Video Viewpoints:* Anna Bella Geiger, "Ultima Thule." Oct. 28 at 3 & 6:30: *Ince as Producer: Civilization* (1916), dir. Raymond B. West and others.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. \$5; senior citizens (Sun.—Thu.) and members \$3; under 16, \$2.50. Oct. 22 at 8: *Broken Rainbow* (1985), dir. Maria Florio and Victoria Mudd; Juan E. Aguilar, guest speaker. Oct. 23 at 8, Oct. 24-25 at 8 & 10, Oct. 26 at 5 & 7:15, Oct. 27 at 8: *Next Summer* (France, 1984), dir. Nadine Trintignant, with Jean-Louis Trintignant, Fanny Ardant, Claudia Cardinale, and Philippe Noiret. Oct. 28-29 at 7:30: *Elena and Her Men* (France, 1956), with Ingrid Bergman, and *French Cancan* (France, 1954), with Jean Gabin and Edith Piaf, both films dir. Jean Renoir.

NEW YORK CITY MAYOR'S OFFICE OF FILM, THEATRE, AND BROADCASTING—Mark Goodson Theatre, 2 Columbus Circle. 489-6716. Adm. \$2; proceeds go to film preservation. Oct. 20-31: *Encores!* Great Films Made in New York. Oct. 20 at noon: *Claudine* (1974), dir. John Berry, with Diabhan Carroll and James Earl Jones; at 3: *A New Leaf* (1971), dir. Elaine

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May, with May and Walter Matthau; at 6: *Annie Hall* (1977), dir. Woody Allen, with Allen and Diane Keaton; at 9: *Splendor in the Grass* (1961), dir. Elia Kazan, with Warren Beatty and Natalie Wood. Oct. 21 at noon: *Going in Style* (1979), dir. Martin Brest, with George Burns, Art Carney, and Lee Strasberg; at 3: *The Anderson Tapes* (1971), dir. Sidney Lumet, with Sean Connery; at 6: *Dog Day Afternoon* (1975), dir. Sidney Lumet, with Al Pacino; at 9: *Naked City* (1948), dir. Jules Dassin. Oct. 22 at 3: *Hair* (1979), dir. Milos Forman, with Treat Williams; at 6: *All That Jazz* (1979), dir. Bob Fosse, with Roy Scheider; at 9: *Streamers* (1983), dir. Robert Altman. Oct. 23: See **Museum of Modern Art, Titus Theater 2**. Oct. 24 at noon: *The Hustler* (1961), dir. Robert Rossen, with Paul Newman and Jackie Gleason; at 3: *Sweet Smell of Success* (1957), dir. Alexander Mackendrick, with Burt Lancaster and Tony Curtis; at 6: *The Godfather* (1972), dir. Francis Ford Coppola, with Marlon Brando and Al Pacino. Oct. 27 at noon: *Hester Street* (1975), dir. Joan Micklin Silver, with Carol Kane; at 3: *El Super* (1979), dir. Leon Ichaso and Orlando Jimenez-Leal; at 6: *Mean Streets* (1973), dir. Martin Scorsese, with Robert De Niro; at 9: *Cotton Comes to Harlem* (1970), dir. Ossie Davis. Oct. 28: See **Museum of Modern Art, Titus Theater 1**.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Oct. 25 at 1:30: *The French Lieutenant's Woman* (1981), dir. Karel Reisz, with Meryl Streep and Jeremy Irons.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 23 at noon: *Becoming American: This Is a Photograph* (1971) by Albert Kish, *Molly's Pilgrim* (1985) by Jeff Brown, *The Immigrant Experience: A Long, Long Journey* (1973) by Linda Gottlieb, and *Italianamerican* (1977) by Martin Scorsese; at 6: *Meet the Makers: Experimental Video From the English Highlands*; presented by James Morgan. Oct. 28 at noon: *Southern Fiction: Gone With the Wind* (1939), dir. Victor Fleming, with Clark Gable and Vivien Leigh, from Margaret Mitchell's novel. At **Chatham Square Library, 33 E. B'way**. 925-8685 (Asian CineVision). Free. Oct. 22 at 4, Oct. 25 at 2:30: *The Picture Train: Children's film series*.

P.S. 1—46-01 21st St., Long Island City. (718) 784-2084. Free with museum adm. Oct. 26-Dec. 21: Wed.-Sun. 12-6: *The Monk*, a multichannel video installation by Kathryn High.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$5; members, senior citizens, and students \$4. Thru Oct. 23: *The Films of Raymond Depardon*. Oct. 22-23 at 8: *Empty Quarter (A Woman in Africa)* (1985) and *San Clemente* (1982). Oct. 24-26 at 7:45 & 10, Oct. 28-Nov. 2 at 6: *Mephisto* (Hungary-West Germany, 1981), dir. István Szabó, with Klaus Maria Brandauer; Oct. 28-Nov. 2 at 8:30: *Mozart: A Childhood Chronicle* (West Germany, 1976), dir. Klaus Kirschner. Oct. 24-26 at 2 (adm. \$6/\$5): *Heimat* (West Germany, 1985), dir. Edgar Reitz, Parts 9-11 (end of four-part series).

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Free with museum adm. *Shadow Catchers: Masters of Photography*. Oct. 25 at 2: *Conversations With Willard Van Dyke* (1982), dir. Amalie Rothschild.

STATE UNIVERSITY OF NEW YORK AT STONY BROOK—Art Gallery, Fine Arts Center, Stony Brook, N.Y. (516) 246-6846. Free. Thru Nov. 5, Tue.-Sat. noon-4: TV: *Through the Looking Glass: Fifteen videotapes by various artists*.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. \$2. Oct. 26 at 1:30: *The Cloud Tower* (1986) by Mike Kuchar, and other films; Kuchar present.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. *New American Filmmakers*. Thru Nov. 7: James Benning. Tue. at 2, Wed.-Sat. at noon, Sun. at 1: Oct. 21-26: *Grand Opera* (1979); Oct. 28-Nov. 7: *American Dreams* (1983) and *O Panama* (1985), with Burt Barr. Tue. at 6, Wed.-Sat. at 3, Sun. at 4: Oct. 21-26: *Him and Me* (1982); Oct. 28-Nov. 7: *Landscape Suicide* (1986). Benning will speak following screening on Oct. 29 at noon. Oct. 23-Jan. 18, Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000; Y-Charge: 996-1100. Adm. \$9. From

Script to Screen: Screenwriters on Screenwriting; moderated by Annette Insdorf. Oct. 23 at 8:15: *Absence of Malice* (1981), dir. Sydney Pollack, screenplay by Kurt Luedtke; Luedtke present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Color of Money*. #2—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #3—Thru Oct. 23: *Tough Guys*. Beg. Oct. 24: *From Beyond*.

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. Program unavailable.

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Crocodile" Dundee. #2—*Stand By Me*.

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Peggy Sue Got Married*. #2—*Tough Guys*.

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Oct. 23: *Deadly Friend*; *Crawlspace*. Beg. Oct. 24: *From Beyond*.

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #2—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*.

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Oct. 23: "Crocodile" Dundee. Beg. Oct. 24: *Trick or Treat*. #2—*Tough Guys*. #3—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *From Beyond*. #4—*Jumpin' Jack Flash*.

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. *Jumpin' Jack Flash*.

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Crawlspace*. #2—*Tough Guys*. #3—"Crocodile" Dundee. #4—*Top Gun*.

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Stand By Me*. #2—*Crawlspace*. #3—*Top Gun*. #4—*The Color of Money*.

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*The Color of Money*. #2—Thru Oct. 23: *Children of a Lesser God*.

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Jumpin' Jack Flash*. #2—Beg. Oct. 24: *From Beyond*. #3—*Deadly Friend*.

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Crocodile" Dundee. #2—*Tough Guys*. #3—*Top Gun*. #4—*Children of a Lesser God*. #5—*That's Life!* #6—*Deadly Friend*. #7—*Jumpin' Jack Flash*. #8—*Stand By Me*. #9—Thru Oct. 23: *Aliens*. Beg. Oct. 24: *From Beyond*. #10—*She's Gotta Have It*. #11—*The Color of Money*. #12—*Crawlspace*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Tough Guys*. #2—*The Color of Money*. #3—*Stand By Me*. #4—*Blue Velvet*. #5—*Peggy Sue Got Married*. #6—Thru Oct. 23: *Peggy Sue Got Married*. Beg. Oct. 24: *Trick or Treat*. #7—*That's Life!*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—Thru Oct. 23: *The Karate Kid Part II*. #2—Thru Oct. 23: *Mona Lisa*.

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*The Color of Money*. #2—Thru Oct. 23: *The Karate Kid Part II*. Beg. Oct. 24: *From Beyond*.

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Peggy Sue Got Married*. #2—*Children of a Lesser God*.

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*Tough Guys*. #2—*Jumpin' Jack Flash*. #3—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Trick or Treat*.

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. "Crocodile" Dundee.

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

208. COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Oct. 23: *Deadly Friend*. #2—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *Trick or Treat*.

209. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Jumpin' Jack Flash*. #2—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *From Beyond*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Crawlspace*. #2—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Soul Man*. #3—"Crocodile" Dundee.

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MOVIES

- #4—Thru Oct. 23: *Nothing in Common*; *Back to School*. Beg. Oct. 24: *From Beyond*. #5—*Deadly Friend*.
- 211. LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"Crocodile" Dundee. #2—Children of a Lesser God.
- 212. LOEWS METROPOLITAN**—Fulton St. at Jay St. 875-4024. #1—*Crawlspace*. #2—"Crocodile" Dundee. #3—*Top Gun*. #4—*She's Gotta Have It*.
- 213. LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Crocodile" Dundee. #2—Children of a Lesser God. #3—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Soul Man*.
- 214. MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Peggy Sue Got Married*. #2—*That's Life!* #3—*Stand By Me*. #4—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*.
- 215. OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Peggy Sue Got Married*. #2—*Tough Guys*. #3—Thru Oct. 23: "Crocodile" Dundee. Beg. Oct. 24: *From Beyond*. #4—*The Color of Money*. #5—Children of a Lesser God. #6—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*.
- 216. PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—"night, Mother." #2—*That's Life!*
- 217. RIDGEWOOD**—Myrtle Ave. at Putnam Ave. 821-5993. #1—*The Color of Money*. #2—Thru Oct. 23: *Tough Guys*. Beg. Oct. 24: *Soul Man*. #3—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *Trick or Treat*. #4—*Deadly Friend*. #5—*Jumpin' Jack Flash*.
- 218. RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—Thru Oct. 23: *Crawlspace*; *Combat Shock*. Beg. Oct. 24: *Black Joy*. #2—*Jumpin' Jack Flash*. #3—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #4—Thru Oct. 23: *She's Gotta Have It*. Beg. Oct. 24: *Soul Man*.
- 219. RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *True Stories*. #2—*Peggy Sue Got Married*. #3—*The Color of Money*. #4—*Jumpin' Jack Flash*.
- 220. RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Stand By Me*. #2—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *Soul Man*. #3—*The Name of the Rose*. #4—*Tough Guys*. #5—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Trick or Treat*.
- 221. WALKER**—18th Ave. at 64th St. 232-4500. #1—*Tough Guys*. #2—*Jumpin' Jack Flash*. #3—*Deadly Friend*. #4—Thru Oct. 23: *Combat Shock*. Beg. Oct. 24: *Trick or Treat*.

QUEENS

AREA CODE 718

- 300. ASTORIA**—UA ASTORIA—545-9470. #1—*Peggy Sue Got Married*. #2—*Tough Guys*. #3—*The Color of Money*. #4—*Jumpin' Jack Flash*. #5—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #6—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*.
- 301. BAYSIDE**—LOEWS BAY TERRACE—428-4040. #1—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Soul Man*. #2—"Crocodile" Dundee.
- 302. BAYSIDE**—MOVIES AT BAYSIDE—225-7711. #1—*The Color of Money*. #2—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Trick or Treat*. #3—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *Children of a Lesser God*. #4—*Stand By Me*.
- 303. CORONA**—PLAZA—639-7722. Beg. Oct. 24: *Bul-lies*; *Nightmares*.
- 304. DOUGLSTON**—MOVIEWORLD—423-7200. #1—*Tough Guys*. #2—*Stand By Me*. #3—*That's Life!* #4—*Jumpin' Jack Flash*. #5—"night, Mother." #6—*The Color of Money*. #7—*Blue Velvet*.
- 305. ELMHURST**—LOEWS ELMWOOD—429-4770. #1—"Crocodile" Dundee. #2—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Soul Man*.
- 306. FLUSHING**—PARSONS—591-8555. #1—*Nothing in Common*. #2—*Top Gun*. #3—*Stand By Me*. #4—*Tough Guys*.
- 307. FLUSHING**—UA QUARTET—359-6777. #1—*Jumpin' Jack Flash*. #2—*Tough Guys*. #3—*Peggy Sue Got Married*. #4—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*.
- 308. FLUSHING**—UTOPIA—454-2323. #1—*The Color of Money*. #2—*That's Life!*
- 309. FOREST HILLS**—CINEMART—261-2244. #1—Thru Oct. 23: *Ruthless People*. Beg. Oct. 24 (tent.):

Nothing in Common. #2—Thru Oct. 23: *Back to School*. Beg. Oct. 24 (tent.): *About Last Night* . . .

- 310. FOREST HILLS**—CONTINENTAL—544-1020. #1—*Blue Velvet*. #2—*Tough Guys*. #3—*The Color of Money*.
- 311. FOREST HILLS**—FOREST HILLS—261-7866. #1—*Stand By Me*. #2—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *True Stories*.
- 312. FOREST HILLS**—LOEWS TRYLON—459-8944. *Children of a Lesser God*.
- 313. FOREST HILLS**—MIDWAY—261-8572. #1—*Peggy Sue Got Married*. #2—*Jumpin' Jack Flash*. #3—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #4—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*.
- 314. FRESH MEADOWS**—CINEMA CITY—357-9100. #1—*Tough Guys*. #2—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *From Beyond*. #3—*Jumpin' Jack Flash*. #4—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Trick or Treat*. #5—*The Color of Money*.
- 315. FRESH MEADOWS**—RKO MEADOWS—454-6800. #1—*Peggy Sue Got Married*. #2—*Children of a Lesser God*.
- 317. JACKSON HEIGHTS**—COLONY—478-6777. #1—*The Color of Money*. #2—Thru Oct. 23: *Stand By Me*. Beg. Oct. 24: *From Beyond*.
- 318. JACKSON HEIGHTS**—JACKSON—335-0242. #1—*Tough Guys*. #2—Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Trick or Treat*. #3—*Deadly Friend*.
- 319. KEW GARDENS HILLS**—MAIN STREET—268-3636. #1—*The Name of the Rose*. #2—"Crocodile" Dundee.
- 320. OZONE PARK**—CROSSBAY—848-1738. #1—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #2—*The Color of Money*.
- 321. REGO PARK**—LOEWS LEFRACK CITY—699-4700. #1—Thru Oct. 23: *Aliens*. #2—Thru Oct. 23: *Back to School*. #3—Thru Oct. 23: *The Fly*.
- 322. ROCKAWAY PARK**—SURFSIDE—945-4632. Program unavailable.
- 323. SUNNYSIDE**—CENTER—784-3050. #1—"Crocodile" Dundee. #2—*The Color of Money*.

STATEN ISLAND

AREA CODE 718

- 400. ELTINGVILLE**—AMBOY—356-3800. #1—Thru Oct. 23: *That's Life!* #2—"Crocodile" Dundee.
- 401. NEW DORP**—HYLAN—351-6601. #1—Thru Oct. 23: *Stand By Me*. Beg. Oct. 24: *Soul Man*. #2—*Children of a Lesser God*.
- 402. NEW DORP**—LANE—351-2110. *Tough Guys*.
- 403. NEW DORP**—RAE—979-0444. #1—*Peggy Sue Got Married*. #2—*Deadly Friend*.
- 404. NEW DORP**—RKO FOX PLAZA—987-6800. #1—*Jumpin' Jack Flash*. #2—*The Color of Money*.
- 405. NEW SPRINGVILLE**—ISLAND—761-6666. #1—*The Color of Money*. #2—Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Trick or Treat*.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN**—GRAND AVENUE—223-2323. #1—*Stand By Me*. #2—*That's Life!*
- 501. BELLMORE**—MOVIES—783-7200. Program unavailable.
- 502. BETHPAGE**—MID-ISLAND—796-7500. Program unavailable.
- 503. EAST MEADOW**—MEADOWBROOK—731-2423. #1—*Tough Guys*. #2—*Stand By Me*. #3—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #4—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *From Beyond*.
- 504. FRANKLIN SQUARE**—FRANKLIN—775-3257. #1—*The Color of Money*. #2—*Peggy Sue Got Married*. #3—*Tough Guys*. #4—*Top Gun*.
- 505. GARDEN CITY**—RKO ROOSEVELT FIELD—741-4007. #1—*Peggy Sue Got Married*. #2—*The Color of Money*. #3—*Jumpin' Jack Flash*. #4—*Children of a Lesser God*.
- 506. GREAT NECK**—SQUIRE—466-2020. #1—*Tough Guys*. #2—*The Color of Money*. #3—*Jumpin' Jack Flash*.

- 507. HEWLETT**—RKO—791-6768. Thru Oct. 23: *Ruthless People*. Beg. Oct. 24: *Nothing in Common*.
- 508. HICKSVILLE**—HICKSVILLE—931-0749. #1—*Tough Guys*. #2—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *From Beyond*.
- 509. HICKSVILLE**—MID-PLAZA—433-2400. #1—*Children of a Lesser God*. #2—Thru Oct. 23: *Blue Velvet*. Beg. Oct. 24: *Sincerely Charlotte*. #3—"night, Mother." #4—*Jumpin' Jack Flash*. #5—"Crocodile" Dundee. #6—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Trick or Treat*.
- 510. LAWRENCE**—RKO—371-0203. #1—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Trick or Treat*. #2—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Soul Man*. #3—*The Color of Money*.
- 511. LEVITTOWN**—LEVITTOWN—731-0516. #1—Thru Oct. 23 (tent.): *Crawlspace*. #2—Thru Oct. 23: *Ruthless People*.
- 512. LEVITTOWN**—LOEWS NASSAU—731-5400. #1—*The Color of Money*. #2—"Crocodile" Dundee. #3—*Jumpin' Jack Flash*. #4—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *Soul Man*. #5—*Peggy Sue Got Married*. #6—*Children of a Lesser God*.
- 513. LONG BEACH**—PARK AVENUE—432-0576. Program unavailable.
- 514. LYNBROOK**—LYNBROOK—593-1033. #1—*Tough Guys*. #2—*Peggy Sue Got Married*. #3—*Jumpin' Jack Flash*. #4—*That's Life!*
- 515. LYNBROOK**—STUDIO ONE—599-1444. Program unavailable.
- 516. MALVERNE**—TWIN—599-6966. #1—*My Beautiful Laundrette*. #2—Thru Oct. 23: *Ruthless People*.
- 517. MANHASSET**—MANHASSET—627-7887. #1—"Crocodile" Dundee. #2—*Children of a Lesser God*. #3—*Peggy Sue Got Married*.
- 518. MASSAPEQUA**—PEQUA—799-6464. *The Color of Money*.
- 519. MASSAPEQUA**—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Tough Guys*. #2—*Stand By Me*. #3—*Peggy Sue Got Married*. #4—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #5—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*. #6—"Crocodile" Dundee. #7—*Jumpin' Jack Flash*. #8—*Top Gun*. #9—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *Soul Man*.
- 520. MERRICK**—TWIN—546-1270. #1—Thru Oct. 23: *Crawlspace*. #2—Thru Oct. 23: *Nothing in Common*.
- 521. NEW HYDE PARK**—HERRICKS—747-0555. #1—*Stand By Me*. #2—Thru Oct. 23: *Ruthless People*. Beg. Oct. 24: *Trick or Treat*.
- 522. OCEANSIDE**—OCEANSIDE—536-7565. Program unavailable.
- 524. PLAINVIEW**—OLD COUNTRY—931-4242. #1—*Hearburn*. #2—*Nothing in Common*.
- 525. PORT WASHINGTON**—MOVIES—944-6200. #1—*The Name of the Rose*. #2—*Jumpin' Jack Flash*. #3—*Top Gun*. #4—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *True Stories*.
- 526. ROCKVILLE CENTRE**—RKO FANTASY—764-8000. "Crocodile" Dundee.
- 527. ROCKVILLE CENTRE**—RKO TWIN—678-3121. #1—*She's Gotta Have It*. #2—*Children of a Lesser God*.
- 528. ROSLYN**—ROSLYN—621-8488. #1—*That's Life!* #2—*Stand By Me*.
- 529. SYOSSET**—SYOSSET—921-5810. #1—Thru Oct. 23: *Stand By Me*. Beg. Oct. 24: *True Stories*. #2—*That's Life!* #3—Tent.: *Peggy Sue Got Married*.
- 530. SYOSSET**—UA CINEMA 150—364-0700. Tent.: *The Color of Money*.
- 531. VALLEY STREAM**—RKO GREEN ACRES—561-2100. #1—*Aliens*. #2—*Peggy Sue Got Married*. #3—*Jumpin' Jack Flash*.
- 532. VALLEY STREAM**—SUNRISE—825-5700. #1—*That's Life!* #2—*Children of a Lesser God*. #3—Thru Oct. 23: *Back to School*. Beg. Oct. 24: *From Beyond*. #4—*Deadly Friend*. #5—*The Color of Money*. #6—Thru Oct. 23: *The Karate Kid Part II*; *Blue Velvet*. Beg. Oct. 24: *Soul Man*. #7—*Tough Guys*. #8—*Stand By Me*. #9—*Top Gun*. #10—*Crawlspace*. #11—*She's Gotta Have It*. #12—"Crocodile" Dundee.
- 533. WANTAGH**—RKO—781-6969. Thru Oct. 23: *Ruthless People*. Beg. Oct. 24: *Nothing in Common*.
- 534. WESTBURY**—DRIVE-IN—334-3400. #1—Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Soul Man*. #2—Thru Oct. 23: "Crocodile" Dundee. Beg. Oct. 24:

MOVIES

From Beyond. #3—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*.

535. WESTBURY—WESTBURY—333-1911. #1—*Tough Guys*. #2—*The Name of the Rose*.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Trick or Treat*. #2—*Stand By Me*. #3—*Tough Guys*.

602. BABYLON—SOUTH BAY—587-7676. #1—*The Color of Money*. #2—*Children of a Lesser God*. #3—*Top Gun*.

603. BAY SHORE—CINEMA—665-1722. *Peggy Sue Got Married*.

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*"Crocodile" Dundee*. #2—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Soul Man*.

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru Oct. 23: *Top Gun*; *Gung Ho*. Beg. Oct. 24: *Trick or Treat*. #2—Thru Oct. 23: *Crawlspace*. Beg. Oct. 24: *From Beyond*; *Women's Prison Massacre*.

606. BRENTWOOD—BRENTWOOD—273-3900. *Ruthless People*.

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Tough Guys*. #2—*The Color of Money*. #3—*Children of a Lesser God*. #4—*Top Gun*. #5—*Stand By Me*. #6—Thru Oct. 23: *Back to School*. Beg. Oct. 24: *Soul Man*. #7—*Crawlspace*. #8—*"Crocodile" Dundee*. #9—*'night, Mother*. #10—*That's Life!* #11—*Deadly Friend*. #12—*Jumpin' Jack Flash*.

609. COMMACK—MULTIPLEX—462-6953. #1—*That's Life!* #2—*Stand By Me*. #3—*Children of a Lesser God*. #4—*"Crocodile" Dundee*. #5—*Top Gun*. #6—*Jumpin' Jack Flash*. #7—*Tough Guys*. #8—*Crawlspace*. #9—*Deadly Friend*. #10—*The Color of Money*.

610. COMMACK—RKO—499-4545. #1—*Peggy Sue Got Married*. #2—*Running Scared*.

611. CORAM—PINE—698-6442. #1—*Nothing in Common*. #2—*Crawlspace*. #3—*Ruthless People*. #4—*Jumpin' Jack Flash*.

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*The Color of Money*. #2—*"Crocodile" Dundee*. #3—*Tough Guys*. #4—*Jumpin' Jack Flash*. #5—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #6—Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *From Beyond*. #7 & #8—*Peggy Sue Got Married*.

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Peggy Sue Got Married*. #2—*The Color of Money*. #3—*Children of a Lesser God*. #4—*That's Life!* #5—Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Trick or Treat*.

614. ELWOOD—ELWOOD—499-7800. #1—*That's Life!* #2—*Children of a Lesser God*.

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Tough Guys*. #2—*"Crocodile" Dundee*. #3—Thru Oct. 23: *Top Gun*; *Deadly Friend*. Beg. Oct. 24: *Soul Man*. #4—*Jumpin' Jack Flash*.

619. HUNTINGTON—RKO WHITMAN—423-1300. *The Color of Money*.

620. ISLIP—ISLIP—581-5200. #1—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *Trick or Treat*. #2—*Tough Guys*. #3—*Jumpin' Jack Flash*.

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Color of Money*.

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Oct. 23: *Nothing in Common*.

623. LINDENHURST—LINDENHURST—888-5400. Thru Oct. 23: *Back to School*. Beg. Oct. 24: *Ruthless People*.

624. MATTITUCK—MATTITUCK—298-4405. #1—*Peggy Sue Got Married*. #2—*Jumpin' Jack Flash*. #3—*Tough Guys*. #4—*"Crocodile" Dundee*. #5—Thru Oct. 23: *That's Life!* Beg. Oct. 24: *Trick or Treat*.

626. NORTHPORT—NORTHPORT—261-8600. *Ruthless People*.

627. OAKDALE—OAKDALE—589-8118. Thru Oct. 23: *Ruthless People*.

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Peggy Sue Got Married*. #2—*The Color of Money*. #3—Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Trick or Treat*.

630. PORT JEFFERSON—MINI EAST—928-6555. Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24 (tent.): *Trick or Treat*. **WEST**—*Stand By Me*.

631. RIVERHEAD—SUFFOLK—727-3133. Thru Oct. 23: *Deadly Friend*.

633. SAG HARBOR—SAG HARBOR—725-0010. Thru Oct. 23: *Death of a Soldier*. Beg. Oct. 24: *Sincerely Charlotte*.

634. SAYVILLE—SAYVILLE—589-0232. #1—Thru Oct. 23: *Top Gun*. #2—*Tough Guys*. #3—Thru Oct. 23: *"Crocodile" Dundee*. Beg. Oct. 24: *Trick or Treat*.

636. SMITHTOWN—SMITHTOWN—265-1551. Thru Oct. 23: *Jumpin' Jack Flash*. Beg. Oct. 24: *Trick or Treat*.

637. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Tough Guys*. #2—*"Crocodile" Dundee*. #3—*'night, Mother*.

638. STONY BROOK—LOEWS—751-2300. #1—*Peggy Sue Got Married*. #2—*"Crocodile" Dundee*. #3—*Children of a Lesser God*.

639. WEST ISLIP—TWIN—669-2626. #1—Thru Oct. 23: *Nothing in Common*. Beg. Oct. 24 (tent.): *That's Life!* #2—Thru Oct. 23: *Ruthless People*. Beg. Oct. 24 (tent.): *Trick or Treat*.

640. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Top Gun*. #2—*"Crocodile" Dundee*.

641. WESTHAMPTON—WESTHAMPTON—288-1500. *Tough Guys*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*The Color of Money*. #2—*"Crocodile" Dundee*.

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Children of a Lesser God*.

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Top Gun*. #2—*That's Life!* #3—*Blue Velvet*.

703. GREENBURGH—CINEMA 100—946-4680. #1—*Peggy Sue Got Married*. #2—*That's Life!*

704. HARRISON—CINEMA—835-9800. Thru Oct. 23: *Nothing in Common*.

705. HARTSDALE—CINEMA—428-2200. #1—*Tough Guys*. #2—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Soul Man*. #3—*Top Gun*. #4—*Children of a Lesser God*.

706. LARCHMONT—PLAYHOUSE—834-3001. *The Color of Money*.

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Tough Guys*. #2—*Peggy Sue Got Married*. #3—*Jumpin' Jack Flash*. #4—Thru Oct. 23: *Stand By Me*. Beg. Oct. 24: *Trick or Treat*.

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Stand By Me*. #2—*That's Life!* #3—*Peggy Sue Got Married*. #4—*Tough Guys*. #5—*Jumpin' Jack Flash*.

709. MOUNT VERNON—PARKWAY—664-3311. Thru Oct. 23: *The Karate Kid Part II*. Beg. Oct. 24 (tent.): *Top Gun*.

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Oct. 23: *Deadly Friend*. Beg. Oct. 24: *Soul Man*. #2—*Jumpin' Jack Flash*.

711. NEW ROCHELLE—TOWN—632-9700. Thru Oct. 23: *Top Gun*. Beg. Oct. 24: *"Crocodile" Dundee*.

712. OSSINING—ARCADIAN—941-5200. #1—*Tough Guys*. #2—*Deadly Friend*. #3—*The Color of Money*.

713. PEEKSKILL—BEACH—737-6262. #1—*Top Gun*. #2—*Peggy Sue Got Married*. #3—*Tough Guys*. #4—*Crawlspace*.

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Children of a Lesser God*. #2—Thru Oct. 23: *"Crocodile" Dundee*. Beg. Oct. 24: *Soul Man*. #3—*Jumpin' Jack Flash*. #4—*The Color of Money*.

715. PELHAM—PICTURE HOUSE—738-3160. Thru Oct. 23: *Back to School*.

716. PLEASANTVILLE—ROME—769-0720. #1—*"Crocodile" Dundee*. #2—*Top Gun*.

717. RYE—RYE RIDGE—939-8177. #1—*Children of a Lesser God*. #2—*"Crocodile" Dundee*.

718. SCARSDALE—FINE ARTS—723-6699. *Men . . .*

719. SCARSDALE—PLAZA—725-0078. Thru Oct. 23: *Ruthless People*.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*"Crocodile" Dundee*. #2—Thru Oct. 23: *Back to School*. Beg. Oct. 24: *Trick or Treat*.

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MOVIES

- 721. YONKERS—CENTRAL PLAZA**—793-3232. #1—*Jumpin' Jack Flash*. #2—*Peggy Sue Got Married*. #3—*Stand By Me*. #4—*The Color of Money*.
- 722. YONKERS—MOVIELAND**—793-0002. #1—*Tough Guys*. #2—*'night, Mother*. #3—*The Name of the Rose*. #4—*"Crocodile"* Dundee. #5—*Deadly Friend*. #6—*Children of a Lesser God*.
- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—245-1500. #1—*Top Gun*. #2—*That's Lifel*. #3—*Thru Oct. 23: Crawlspace*. Beg. Oct. 24: *Trick or Treat*. #4—*Tough Guys*. #5—*Thru Oct. 23: Ruthless People*. Beg. Oct. 24: *From Beyond*. #6—*Stand By Me*. #7—*Peggy Sue Got Married*.
- 725. YORKTOWN HEIGHTS—TRIANGLE**—245-8850. #1—*Thru Oct. 23: Extremities*. Beg. Oct. 24 (tent.): *Trick or Treat*. #2—*Thru Oct. 23: Back to School*. Beg. Oct. 24 (tent.): *Stand By Me*.

Rockland County

- 752. NANUET—MALL**—623-6336. *Deadly Friend*.
- 753. NANUET—ROUTE 59**—623-3355. *The Name of the Rose*.
- 754. NANUET—RKO MOVIES**—623-0211. #1—*The Color of Money*. #2—*Tough Guys*. #3—*Thru Oct. 23: That's Lifel*. Beg. Oct. 24: *Soul Man*. #4—*Thru Oct. 23: Stand By Me*. Beg. Oct. 24: *True Stories*. #5—*Peggy Sue Got Married*.
- 755. NEW CITY—TOWN**—634-5100. #1—*"Crocodile"* Dundee. #2—*Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Trick or Treat*.
- 756. NEW CITY—UA CINEMA 304**—634-8200. #1—*Jumpin' Jack Flash*. #2—*Thru Oct. 23: Deadly Friend*. Beg. Oct. 24: *Trick or Treat*.
- 757. NYACK—CINEMA EAST**—358-6631. *Children of a Lesser God*.
- 759. PEARL RIVER—CENTRAL**—735-2530. #1—*"Crocodile"* Dundee. #2—*Tough Guys*.
- 760. PEARL RIVER—PEARL RIVER**—735-6500. *The Color of Money*.
- 761. SPRING VALLEY—CINEMA 45**—352-1445. *Jumpin' Jack Flash*.
- 762. SPRING VALLEY—PIX**—425-6902. #1—*Children of a Lesser God*. #2—*'night, Mother*.
- 763. STONY POINT—9 W CINEMA**—942-0303. *Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Trick or Treat*.
- 764. SUFFERN—LAFAYETTE**—357-6030. *Peggy Sue Got Married*.
- 765. WEST HAVERSTRAW—PLAZA**—947-2220. *Thru Oct. 23: Crawlspace*. Beg. Oct. 24: *Soul Man*.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS**—775-0070. #1—Program unavailable. #2—*That's Lifel*.
- 801. DANBURY—CINE**—743-2200. #1—*The Color of Money*. #2—*"Crocodile"* Dundee. #3—*Children of a Lesser God*.
- 802. DANBURY—CINEMA**—748-2923. #1—*Tough Guys*. #2—*Peggy Sue Got Married*.
- 803. DANBURY—PALACE**—748-7496. #1—*Jumpin' Jack Flash*. #2—*Thru Oct. 23: Stand By Me*. Beg. Oct. 24 (tent.): *Soul Man*. #3—*Thru Oct. 23: Deadly Friend*. Beg. Oct. 24: *Trick or Treat*.
- 805. FAIRFIELD—COMMUNITY**—255-6555. #1—*Tough Guys*. #2—*Jumpin' Jack Flash*.
- 806. FAIRFIELD—COUNTY**—334-1411. *Deadly Friend*.
- 807. GREENWICH—CINEMA**—869-6030. #1—*That's Lifel*. #2—*'night, Mother*.
- 808. GREENWICH—PLAZA**—869-4030. #1—*Children of a Lesser God*. #2—*The Name of the Rose*. #3—*Thru Oct. 23: Stand By Me*. Beg. Oct. 24 (tent.): *Soul Man*.
- 809. NEW CANAAN—PLAYHOUSE**—966-0600. #1—*The Color of Money*. #2—*Peggy Sue Got Married*.
- 810. NORWALK—CINEMA**—838-4504. #1—*Thru Oct. 23: Stand By Me*. Beg. Oct. 24: *Trick or Treat*. #2—*Jumpin' Jack Flash*.
- 811. NORWALK—NORWALK**—866-9202. *Deadly Friend*.
- 812. RIDGEFIELD—CINEMA**—438-3338. *Thru Oct. 23: The Men's Club; Doctor Dolittle*.

- 813. SOUTH NORWALK—SONO**—866-9202. *Thru Oct. 25: Mona Lisa*; Oct. 23-25: *Brazil*. Oct. 26-28 & Nov. 2-4: *Shoah*; Oct. 26: *Parts I & II*; Oct. 27: *Part I*; Oct. 28: *Part II*.
- 814. SPRINGDALE—STATE**—325-0250. *Thru Oct. 23: The Karate Kid Part II*.
- 815. STAMFORD—AVON**—324-9205. #1—*Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Trick or Treat*. #2—*Deadly Friend*.
- 816. STAMFORD—CINEMA**—324-3100. #1—*"Crocodile"* Dundee. #2—*Peggy Sue Got Married*. #3—*Tough Guys*.
- 817. STAMFORD—RIDGEWAY**—323-5000. #1—*The Color of Money*. #2—*Jumpin' Jack Flash*.
- 818. TRUMBULL—TRANS-LUX**—374-0462. #1—*"Crocodile"* Dundee. #2—*The Color of Money*. #3—*Children of a Lesser God*.
- 819. WESTPORT—FINE ARTS**—227-3324. #1—*Children of a Lesser God*. #2—*The Color of Money*. #3—227-9619. *"Crocodile"* Dundee. #4—226-6666. *Peggy Sue Got Married*.
- 820. WESTPORT—POST**—227-0500. *That's Lifel*.
- 821. WILTON—CINEMA**—762-5678. *Tough Guys*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—997-6873. #1—*Thru Oct. 23: "Crocodile"* Dundee. Beg. Oct. 24: *Trick or Treat*. #2—*Jumpin' Jack Flash*. #3—*Deadly Friend*.
- 901. JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*Thru Oct. 23: Tough Guys*. Beg. Oct. 24 (tent.): *"Crocodile"* Dundee. #2—*Jumpin' Jack Flash*.
- 903. JERSEY CITY—STATE**—653-5200. #1—*Deadly Friend*. #2—*Crawlspace*. #3—*Thru Oct. 23: Aliens*. Beg. Oct. 24: *Trick or Treat*. #4—*Thru Oct. 23: Combat Shock*. Beg. Oct. 24: *From Beyond*.
- 904. SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Deadly Friend*. #2—*Stand By Me*. #3—*Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Soul Man*. #4—*The Name of the Rose*.
- 905. SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Children of a Lesser God*. #2—*"Crocodile"* Dundee. #3—*Tough Guys*. #4—*The Color of Money*. #5—*Jumpin' Jack Flash*. #6—*Peggy Sue Got Married*.
- 907. WEST NEW YORK—MAYFAIR**—865-2010. *Thru Oct. 23: Nothing in Common*.

Essex County

- 910. BLOOMFIELD—CENTER**—748-7900. *Jumpin' Jack Flash*.
- 911. BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Thru Oct. 23: Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #2—*Thru Oct. 23: She's Gotta Have It*. Beg. Oct. 24: *Soul Man*.
- 912. CEDAR GROVE—CINEMA 23**—239-1462. *That's Lifel*.
- 913. IRVINGTON—CASTLE**—372-9324. #1—*Thru Oct. 23: Deadly Friend*; *Choke Canyon*. #2—*Thru Oct. 23: Crawlspace*; *Ghoulies*.
- 914. LIVINGSTON—COLONY**—992-0800. *That's Lifel*.
- 915. MAPLEWOOD—MAPLEWOOD**—763-3100. *The Color of Money*.
- 916. MILLBURN—RKO**—376-0800. #1—*The Name of the Rose*. #2—*Tough Guys*.
- 917. MONTCLAIR—CLARIDGE**—746-5564. #1—*The Color of Money*. #2—*'night, Mother*. #3—*Tough Guys*.
- 918. MONTCLAIR—WELLMONT**—783-9500. #1—*The Fly*. #2—*Top Gun*. #3—*Aliens*.
- 919. NUTLEY—FRANKLIN**—667-1777. #1—*"Crocodile"* Dundee. #2—*Tough Guys*. #3—*Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Trick or Treat*.
- 920. UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Peggy Sue Got Married*. #2—*Jumpin' Jack Flash*. #3—*Stand By Me*.
- 921. WEST ORANGE—ESSEX GREEN**—731-7755. #1—*"Crocodile"* Dundee. #2—*Thru Oct. 23: The Name of the Rose*. Beg. Oct. 24: *Soul Man*. #3—*Children of a Lesser God*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—464-8888. *Thru Oct. 23: Back to School*.
- 931. CRANFORD—RKO**—276-9120. #1—*"Crocodile"* Dundee. #2—*Tough Guys*.
- 932. ELIZABETH—ELMORA**—352-3483. *Ruthless People*; *Down and Out in Beverly Hills*.
- 935. UNION—FIVE POINTS**—964-3466. #1—*Thru Oct. 23: Deadly Friend*. Beg. Oct. 24: *Trick or Treat*. #2—*Jumpin' Jack Flash*.
- 936. UNION—LOST PICTURE SHOW**—964-4497. *Men . . .*
- 937. UNION—RKO**—686-4373. #1—*The Color of Money*. #2—*Children of a Lesser God*.
- 938. WESTFIELD—RIALTO**—232-1288. #1—*Jumpin' Jack Flash*. #2—*Peggy Sue Got Married*. #3—*That's Lifel*.
- 939. WESTFIELD—TWIN**—654-4720. #1—*Thru Oct. 23: Back to School*. Beg. Oct. 24: *Sincerely Charlotte*. #2—*Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Trick or Treat*. #3—*Thru Oct. 23: Blue Velvet*.

Bergen County

- 950. BERGENFIELD—BERGENFIELD**—385-1600. *Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Trick or Treat*.
- 951. CLOSTER—CLOSTER**—768-8800. *"Crocodile"* Dundee.
- 952. EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*Jumpin' Jack Flash*. #2—*Children of a Lesser God*. #3—*The Color of Money*. #4—*Peggy Sue Got Married*.
- 953. EMERSON—TOWN**—261-1000. #1—*Thru Oct. 23: That's Lifel*. Beg. Oct. 24: *Trick or Treat*. #2—*Jumpin' Jack Flash*.
- 954. FAIR LAWN—HYWAY**—796-1717. #1—*Crawlspace*. #2—*Thru Oct. 23: Nothing in Common*. Beg. Oct. 24: *From Beyond*.
- 955. FAIRVIEW—TWIN**—941-2424. #1—*Top Gun*. #2—*"Crocodile"* Dundee.
- 956. FORT LEE—LINWOOD**—944-6900. #1—*Tough Guys*. #2—*Deadly Friend*.
- 957. FORT LEE—SHARON**—224-0202. *Thru Oct. 23: Stand By Me*.
- 958. OAKLAND—TWIN**—337-4478. #1—*Thru Oct. 23: Deadly Friend*. Beg. Oct. 24: *Soul Man*. #2—*Thru Oct. 23: That's Lifel*. Beg. Oct. 24: *From Beyond*.
- 959. PARAMUS—CINEMA 35**—845-5070. *Blue Velvet*.
- 960. PARAMUS—DRIVE-IN**—368-1440. Oct. 24-26: *Back to School*; *F/X*.
- 961. PARAMUS—RKO BERGEN MALL**—845-4449. *Men . . .*
- 962. PARAMUS—RKO ROUTE 4**—487-7909. #1—*The Color of Money*. #2—*Thru Oct. 23: She's Gotta Have It*. Beg. Oct. 24: *Trick or Treat*. #3—*Thru Oct. 23: 'night, Mother*. Beg. Oct. 24: *Sincerely Charlotte*. #4—*Thru Oct. 23: The Name of the Rose*. Beg. Oct. 24: *True Stories*. #5—*Children of a Lesser God*. #6—*"Crocodile"* Dundee. #7—*Stand By Me*. #8—*Deadly Friend*. #9—*That's Lifel*. #10—*Tough Guys*.
- 963. PARAMUS—RKO ROUTE 17**—843-3830. #1—*Jumpin' Jack Flash*. #2—*Thru Oct. 23: Top Gun*. Beg. Oct. 24: *Soul Man*. #3—*Peggy Sue Got Married*.
- 964. RAMSEY—CINEMA**—825-2090. *The Color of Money*.
- 965. RAMSEY—INTERSTATE**—327-0153. Program unavailable.
- 966. RIDGEFIELD PARK—RIALTO**—641-0617. *Thru Oct. 23: Nothing in Common*.
- 967. RIDGEWOOD—RKO WARNER**—444-1234. #1—*Peggy Sue Got Married*. #2—*The Color of Money*. #3—*"Crocodile"* Dundee. #4—*Jumpin' Jack Flash*.
- 968. RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—*Thru Oct. 23: Tough Guys*. #2—*Thru Oct. 23: Stand By Me*; *The Great Mouse Detective*.
- 969. TEANECK—MOVIE CITY**—836-3334. #1—*Thru Oct. 23: The Fly*. #2—*Nothing in Common*. #3—*Thru Oct. 23: Crawlspace*. Beg. Oct. 24: *From Beyond*.
- 971. WASHINGTON TOWNSHIP—CINEMA**—666-2221. Program unavailable.
- 972. WESTWOOD—PASCACK**—664-3200. #1—*Top Gun*. #2—*The Color of Money*. #3—*Tough Guys*. #4—*Stand By Me*.

BRIEF

MOVIE

REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

★ **BACK TO SCHOOL**—(1 hr. 36 min., '86) Rodney Dangerfield plays a shrewd businessman who has fought his way up from Orchard Street but suffers from a nagging sense of worthlessness because he never got an education. When Dangerfield visits his son in college (Keith Gordon), he decides to enroll himself. He buys his way in, and soon he's razzing stuffy lecturers, throwing wild parties, and hiring experts to write his papers. There are times when Dangerfield is just delivering gags, but he also shows some vanity and pride and fear, and turns the gag role into an interesting man. The picture—not another kissie blown at teenagers—says that experience is better than innocence and that maturity is more interesting than youth. With good supporting performances by Sally Kellerman, Paxton Whitehead, and Ned Beatty. Dir. Alan Metter. (July 14, 1986) PG-13. 20, 33, 210, 309, 321, 532, 607, 623, 715, 720, 725, 930, 939, 960

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, villainess flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by insinuating himself into the apartment of a trashy nightclub singer, Dorothy (Isabella Rossellini). An extraordinarily disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. Dorothy is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling in love with a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. But this moral primitivism is actually devoid of religious meaning, and finds expression instead in a visual scheme derived from avant-garde culture. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. Cinematography by Frederick Elmes. (Sept. 29, 1986) R. 5, 52, 87, 200, 304, 310, 509, 532, 702, 939, 959

★ **CACTUS**—(1 hr. 35 min., '86) It's the first movie by the Dutch-born Australian writer-director Paul Cox to show any true authority of style, but it still isn't very good. Near Melbourne, a visiting French woman,

Colo (Isabelle Huppert), loses sight in one eye after a freak automobile accident. Then, in a perversely sympathetic response, the other eye begins to go bad, too. But rather than return to her wealthy husband in Paris, Huppert falls in love with a proud young Australian, Robert (Robert Menzies), who has been blind since birth. We are meant to understand that she is accepting blindness as a state of the spirit as well as a fact. The tall, bony Robert Menzies is convincing as Robert, and Cox, emphasizing the intrusive presence of the physical world, suggests the ways a person losing sight might see and hear. But Huppert is a problem. If she had shown a stronger erotic drive, then Colo's decision to be with Robert might have had dramatic power. But the way Huppert plays the role—reticently—the movie is only high-minded and sensitive. (Oct. 6, 1986) 48

★ **CARAVAGGIO**—(1 hr. 33 min., '86) The dramatic rise and fall from grace of the Italian painter Caravaggio (1573–1610). British writer-director Derek Jarman based the story on his impressions of the artist's work and only loosely on historical fact. With Nigel Terry, Sean Bean, Tilda Swinton, and Spencer Leigh. 10

★ **CHILDREN OF A LESSER GOD**—(1 hr. 59 min., '86) A teacher accepts a position at a school for the deaf, and once there, he falls in love with a deaf woman. With William Hurt, Marlee Matlin, Piper Laurie, and Philip Bosco. Screenplay by Hesper Anderson and Mark Medoff, based on Medoff's play. Dir. Randa Haines. R. 64, 80, 111, 113, 204, 211, 213, 215, 302, 312, 315, 401, 505, 509, 512, 517, 527, 532, 602, 607, 609, 613, 614, 638, 701, 705, 714, 717, 722, 757, 762, 801, 808, 818, 819, 905, 921, 937, 952, 962

★ **CLOCKWISE**—(1 hr. 36 min., '86) John Cleese, of Monty Python, stars as the headmaster of an ordinary state school in Britain—a meticulous, extremely punctual man—who experiences a series of comic misadventures on his way to deliver a speech. With Penelope Wilton, Alison Steadman, Stephen Moore, and Sharon Maizel. Screenplay by Michael Frayn. Dir. Christopher Morahan. PG. 7, 62

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Reviewed in this issue. R. 20, 22, 34, 54, 84, 100, 110, 111, 113, 200, 202, 215, 217, 219, 300, 302, 304, 308, 310, 314, 317, 320, 323, 404, 405, 504, 505, 506, 510, 512, 518, 530, 532, 602, 607, 609, 612, 613, 619, 621, 628, 700, 706, 712, 714, 721, 754, 760, 801, 809, 817, 818, 819, 905, 915, 917, 937, 952, 962, 964, 967, 972

★ **"CROCODILE" DUNDEE**—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, David Gulpilil, and Michael Lombard. Screenplay by Hogan, John Cornell, and Ken Shadie; story by Hogan. Dir. Peter Faiman. PG-13. 25, 31, 67, 85, 103, 107, 109, 113, 206, 210, 211, 212, 213, 215, 301, 305, 319, 323, 400, 509, 512, 517, 519, 526, 532, 534, 604, 607, 609, 612, 618, 624, 634, 637, 638, 640, 700, 711, 714, 716, 717, 720, 722, 755, 759, 801, 816, 818, 819, 900, 901, 905, 919, 921, 931, 951, 955, 962, 967

★ **DANCING IN THE DARK**—(1 hr. 33 min., '86) The perfect world of a suburban Canadian housewife descends into violent madness. With Martha Henry, Neil Munro, Rosemary Dunsmore, and Richard Monette. Screenplay by Leon Marr, based on the novel by Joan Barfoot. Dir. Marr. PG-13. 55

★ **DEADLY FRIEND**—(1 hr. 32 min., '86) When a brilliant young man—whose best friend is the robot he has created—meets a young woman he likes, tragedy and horror strike. With Matthew Laborteaux and Kristy Swanson. Screenplay by Bruce Joel Rubin, based on the novel *Friend*, by Diana Henstell. Dir. Wes Craven. R. 33, 53, 68, 88, 90, 100, 105, 106, 107, 112, 113,

208, 209, 210, 215, 217, 218, 219, 221, 300, 301, 313, 318, 320, 403, 503, 508, 510, 519, 525, 532, 534, 604, 607, 609, 612, 618, 630, 631, 705, 710, 712, 722, 752, 756, 803, 806, 811, 815, 900, 903, 904, 911, 913, 935, 956, 958, 962

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. 56, 82

★ **FROM BEYOND**—(1 hr. 25 min., '86) A mad scientist's experiments lead to monsters and the awakening of sexual longings from the fifth dimension. Based on the story by H. P. Lovecraft. With Jeffrey Combs and Barbara Crampton. Screenplay by Dennis Paoli. Dir. Stuart Gordon. R. 3, 39, 65, 88, 89, 100, 105, 106, 107, 112, 113, 202, 209, 210, 214, 215, 300, 307, 313, 314, 317, 503, 508, 519, 532, 534, 605, 612, 724, 903, 954, 958, 969

★ **JUMPIN' JACK FLASH**—(1 hr. 38 min., '86) Whoopi Goldberg stars in a comedy about a young woman with a dull job behind a computer screen who accidentally becomes involved in international espionage. With Stephen Collins, Carol Kane, John Wood, Roscoe Lee Browne, and Annie Potts. Dir. Penny Marshall. R. 21, 30, 49, 66, 85, 107, 108, 112, 113, 205, 209, 217, 218, 219, 221, 300, 304, 307, 313, 314, 318, 404, 405, 505, 506, 509, 512, 514, 519, 525, 531, 534, 600, 607, 609, 611, 612, 613, 618, 620, 624, 628, 636, 707, 708, 710, 714, 721, 756, 761, 803, 805, 810, 817, 900, 901, 905, 910, 920, 935, 938, 952, 953, 963, 967

★ **MATTER OF HEART**—(1 hr. 47 min., '85) An in-depth documentary portrait of psychoanalyst Carl Jung, incorporating interviews of associates, friends, and disciples, and archival footage. Dir. Mark Whitney. 11

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armburster (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Ochsenknecht); so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) 81, 718, 936, 961

★ **MENAGE**—(1 hr. 24 min., '86) In French, Eng. subtitles. For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian

and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstard meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **R2**

*** MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) **R 4, 84, 516**

THE NAME OF THE ROSE—(2 hr. 8 min., '86) A botch. Umberto Eco's international best-seller about heresy and murder in a fourteenth-century monastery has been turned into a lurid and rather tedious thriller—literally a gothic. In the shadows and murk (the movie is abominably dark), burning-eyed fanatics rant about the Apocalypse, epicene and hunchbacked brothers shove aside the rats, and an inquisitor shows up with clanking torture equipment. Eco's idea was that the monastery was a kind of university, in which the most brilliant men in Europe gather to worship God, read and transcribe manuscripts, and debate religious doctrine. The monks may have been a gloomy and misogynistic lot, but they were hardly the grotesque misfits seen here. The mystery is worked out clearly enough, but director Jean-Jacques Annaud's work is oppressively slovenly. With Sean Connery giving a good performance as the Sherlockian Franciscan brother William of Baskerville and F. Murray Abraham giving a very bad one as the sadistic inquisitor. (Oct. 6, 1986) **R 61, 85, 220, 319, 525, 535, 722, 753, 808, 904, 916, 921, 962**

*** NIGHT, MOTHER**—(1 hr. 31 min., '86) Onstage, Marsha Norman's 1983 Pulitzer Prize-winning play about an unhappy young woman who commits suicide in her mother's house was something of a demonstration and a stunt. This relentless case of "logical suicide" was plotted against a clock. The play began at eight and when the clock struck 9:30—bang!—the gun went off. The movie, alas, is just as constricted, and, though admirable in certain details, it remains a work of unconscious sadism. Jessie (Sissy Spacek), as Marsha Norman tries to make clear, has considered everything. An epileptic, she has failed at marriage and parenthood, and she's sure she can't hold a decent job. This woman, who possesses an utterly logical mind, is meant to be a rebel and a heroine. And yet Jessie commits suicide in the house of her mother. On reflection, she seems less an exemplar of lucidity than something much more ordinary—a vengeful child. Sissy Spacek is miscast, but she gives a good performance; Anne Bancroft does not. In any case, the material, for all its skill, doesn't seem worth taking seriously. Dir. Tom Moore. (Sept. 22, 1986) **PG-13 7, 216, 304, 509, 607, 637, 722, 762, 807, 917, 962**

*** NOTHING IN COMMON**—(1 hr. 58 min., '86) A good movie with contrasting ebullient and somber moods held together by Tom Hanks's virtuoso performance. Hanks is David Basner, a smart young Chicago advertising executive who turns his work—and everything else in his life—into play. Concocting cornball ads isn't the most honorable work in the world, but

Basner and his colleagues all have a terrific time doing it. But then David's dad, played by Jackie Gleason, suddenly announces that his wife of 34 years (Eva Marie Saint) has walked out on him. Embarrassed by his parents' problems, Basner wants to get away from them, and we can see why. The Gleason character is a sarcastic son of a bitch who never stops chewing on the butt end of his disappointment. And his mother is scared and pleasureless. Yet the singular strength of *Nothing in Common* is that while at first, like David, we're a little bored by his parents, we then become convinced, again like David, how important it is to figure out who they are and what his relationship to each of them is. This funny and touching movie is about the necessity—and reward—of family obligation. Dir. Garry Marshall. (July 28, 1986) **PG-13 43, 65, 210, 306, 309, 507, 520, 524, 533, 611, 622, 639, 704, 907, 954, 966, 969**

OTELLO—(2 hr. 2 min., '86) In Italian, Eng. subtitles. Verdi's greatest opera, a work of almost annihilating power, has been subjected to the florid, decorative temperament of Franco Zeffirelli. See it for Plácido Domingo's tremendous performance in the title role and for Justino Diaz as Iago. With Katia Ricciarelli and the orchestra and chorus of La Scala conducted by Lorin Maazel. (Oct. 13, 1986) **PG 56**

*** PEGGY SUE GOT MARRIED**—(1 hr. 45 min., '86) The hear has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960, when she was a senior. Coppola shoots everything from her point of view. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. His need overwhelms her. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. Cinematography by Jordan Cronenweth. Written by Jerry Leichtling and Arlene Sarner. (Oct. 20, 1986) **PG-13 25, 30, 60, 85, 104, 200, 204, 214, 215, 219, 300, 307, 313, 315, 403, 504, 505, 512, 514, 517, 519, 529, 531, 603, 610, 612, 613, 624, 628, 638, 703, 707, 708, 713, 721, 724, 754, 764, 802, 809, 816, 819, 905, 920, 938, 952, 963, 967**

POLICE—(1 hr. 53 min., '85) In French, Eng. subtitles. Reviewed in this issue. **81**

RATBOY—(1 hr. 53 min., '86) Sondra Locke stars (and makes her directorial debut) in this story about a young woman who, together with her brothers, two ex-cons, and a streetwise hustler, tries to become rich and famous exploiting an odd little person who resembles a rat. Written by Rob Thompson. **PG-13 60**

RATE IT X—(1 hr. 35 min., '85) A documentary journey across America examining the nation's sexism; interviews with Ugly George, an editor at Larry Flynt Publications, a producer of "bikini" birthday cakes, an advertising executive for lingerie, VFW members, etc. Dir. Lucy Winer and Paula de Koenigsberg. **1**

*** A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. The use of overripe Puccini music completes the mood of sensuous expansion. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

*** 'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Ta-

vernier wants the world to stand up and salute the great men who made this difficult music. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet and takes him into his tiny apartment. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. With Lonette McKee and Sandra Reaves-Phillips in singing roles. David Rayfel worked on the screenplay; dialogue primarily in English. (Oct. 13, 1986) **R 10, 50**

RUTHLESS PEOPLE—(1 hr. 32 min., '86) Kidnapped, Bette Midler enters in a burlap bag, kicking her kidnapper's genitals. When the bag comes off, she's a comic fright. Midler is so elemental that at times she makes the audience gasp. At other times, there's a teasing lilt and tenderness in her line readings that the most legendary stars of the past might have envied. She's the best thing in this coarse comedy, the work of juvenile jokers Jim Abrahams, David Zucker, and Jerry Zucker. Though some of the picture is funny, it suffers from rigidity and noise. Sam Stone (Danny DeVito), the spandex-miniskirt king, wants to kill his wife (Midler), and, delighted when she's snatched, he waits for the kidnappers to do her away. But the felons, a gentle pair (Judge Reinhold and Helen Slater), are completely inept. After a while, the collegiate sex jokes begin to pall. *Ruthless People* is profane but essentially square, and the directors don't have the formal control that can make farce a thing of beauty. (July 14, 1986) **R 36, 309, 507, 511, 516, 521, 533, 606, 611, 623, 626, 627, 639, 719, 724, 932**

*** SHERMAN'S MARCH**—(2 hr. 35 min., '85) In 1981, an independent filmmaker named Ross McElwee set out to retrace the devastating journey of General William Tecumseh Sherman through the South more than 100 years earlier. But in New York, McElwee got derailed when his girlfriend dumped him, so he decided to turn the camera on himself and his relations with women. The resulting movie intertwines Sherman's depredations and McElwee's hilarious devastation of himself. The camera becomes McElwee's come-on, his erotic instrument, and the women eagerly display themselves. They are a beautiful and formidable lot, but most of them are hard-shelled and not interested in more than a flirtation or dalliance with a semi-im-poverished filmmaker. This is one of the rare movies about male lust that is innocent: Not even Woody Allen could approach women with greater respect than McElwee. The movies may have found a sophisticated new funnyman. (Sept. 8, 1986) **4**

*** SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy and unaggressive young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, leans into the frame, talking, talking, *talking*; he has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. Handsome black-and-white cinematography by Ernest Dickerson. (Aug. 18, 1986) **R 11, 37, 68, 87, 113, 212, 218, 527, 532, 911, 962**

*** SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his catcravelling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rue-

ful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the shattered glass, the groping on the floor, the garbage falling on them in New York alleys—all of this was the only atmosphere in which their love could have flourished. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. The punk background is properly grubby, hallucinatory, and both exhilarating and sordid. With Drew Schofield as Johnny Rotten, sarcastic leader of the Sex Pistols. (Oct. 20, 1986) R. 47

SOUL MAN—(1 hr. 41 min., '86) A wealthy white college student whose parents won't pay his tuition to Harvard Law School tries to get a minority scholarship. With C. Thomas Howell, Rae Dawn Chong, Arye Gross, James Sikking, Leslie Nielsen, and James Earl Jones. Written by Carol Black. Dir. Steve Miner. PG-13. 25, 32, 67, 85, 88, 90, 210, 213, 217, 218, 220, 301, 305, 401, 510, 512, 519, 532, 534, 604, 607, 618, 705, 710, 714, 754, 765, 803, 808, 904, 911, 921, 958, 963

*** STAND BY ME**—(1 hr. 27 min., '86) A boy's pastoral adventure, beautifully directed by Rob Reiner, that accumulates deeper meanings as it goes on. Adapted by Raynold Gideon and Bruce A. Evans from one of Stephen King's non-horror writings (the apparently autobiographical novella *The Body*), the movie is set in Oregon in the lovely summer of 1959. Yet it's not an innocent time. The hero, Gordie (Wil Wheaton), a pensive twelve-year-old, travels with three friends to see the body of a dead boy that is lying in the woods. From the beginning, Reiner plunges us into the special physical world of pre-adolescence—the intimacy that boys feel with body functions; the scabrous insults and disgust habits. But the movie turns out to be a parable of the origins of fiction, which, for King, lie in the recognition of death. With River Phoenix as the friend who convinces the hero of his story-telling powers, and Kiefer Sutherland as a thuggish older boy. (Aug. 18, 1986) R. 5, 36, 62, 88, 103, 110, 113, 200, 214, 220, 302, 304, 306, 311, 317, 401, 500, 503, 519, 521, 528, 529, 532, 600, 607, 609, 630, 707, 708, 721, 724, 725, 754, 803, 808, 810, 904, 920, 957, 962, 968, 972

*** SUMMER**—(1 hr. 30 min., '86) In French, Eng. subtitles. Eric Rohmer's haunting new film might be called "Portrait of a Wallflower." Delphine (Marie Rivière), a 30-year-old Paris secretary, cannot get out of town in late summer to take her vacation. Something always defeats her, and she returns to Paris. An absurd dilemma, but Rohmer uses it to explore her spiritual solitude—an inextricable mixture of high standards and neurotic unhappiness. Delphine can be infuriating and boring, but if one waits, one sees that Rohmer is creating a certain kind of character that we all know, and doing it with greater delicacy and detail than we had thought possible in a movie. In time, the revelations come. The scenes set at the beach at Biarritz are charming and heartbreaking. Blown up from 16 mm. to an acceptable-looking 35 mm. (Sept. 8, 1986) R. 81

THAT'S LIFE!—(1 hr. 42 min., '86) Blake Edwards's autobiographical, menopause-in-Malibu home movie features the awfully familiar Jack Lemmon as a successful architect falling apart on his sixtieth birthday and Julie Andrews as the patient wife with serious problems of her own. The movie is irritating and conventional, and yet, at times, oddly moving, especially when Edwards just lets the architect air his career frustrations. Shot in Mr. and Mrs. Edwards's house on the beach and featuring Sally Kellerman, Robert Loggia, and a variety of family members (some actors, some not). (Oct. 13, 1986) PG-13. 11, 40, 54, 113, 200, 214, 216, 220, 302, 304, 308, 311, 314, 400, 500, 503, 514, 519, 528, 529, 532, 607, 609, 613, 614, 620, 624, 639, 702, 703, 708, 724, 754, 800, 807, 820, 912, 914, 938, 953, 958, 962

TOP GUN—(1 hr. 49 min., '86) This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages

ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—only the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. But at the end, the boys go up against Soviet MIGs, and *Top Gun* becomes a gleaming techno-dream, with spectacular aerial footage, of clean-limbed young studs blasting evil out of the air. (May 19, 1986) PG. 25, 36, 67, 85, 90, 109, 110, 113, 205, 210, 212, 213, 220, 302, 305, 306, 314, 504, 509, 510, 512, 519, 525, 532, 602, 605, 607, 609, 612, 618, 634, 640, 702, 705, 709, 711, 713, 716, 724, 755, 763, 815, 904, 918, 919, 939, 950, 955, 963, 972

TOUGH GUYS—(1 hr. 42 min., '86) Burt Lancaster and Kirk Douglas star as two notorious train robbers who decide, after serving 30 years in prison, to go back to what they do best. With Charles Durning, Eli Wallach, and Alexis Smith. Written by James Orr and Jim Cruickshank. Dir. Jeff Kanew. PG. 20, 24, 42, 53, 100, 104, 107, 109, 113, 200, 205, 215, 217, 220, 221, 300, 304, 306, 307, 310, 314, 318, 402, 503, 504, 506, 508, 514, 519, 532, 535, 600, 607, 609, 612, 618, 620, 624, 634, 637, 641, 705, 707, 708, 712, 713, 722, 724, 754, 759, 802, 805, 816, 821, 901, 905, 916, 917, 919, 931, 956, 962, 968, 972

TRICK OR TREAT—(1 hr. 37 min., '86) A teenager's fascination with a rock star brings terror to his hometown. With Marc Price, Tony Fields, Lisa Orgolini, Gene Simmons, and Ozzy Osbourne. Screenplay by Michael Murphy, Joel Soisson, and Rhet Topham. Dir. Charles Martin Smith. R. 20, 37, 53, 68, 69, 88, 90, 100, 106, 107, 200, 205, 208, 215, 217, 218, 220, 221, 300, 302, 313, 314, 318, 320, 405, 503, 509, 510, 519, 521, 534, 600, 605, 612, 613, 620, 624, 628, 630, 634, 636, 639, 707, 720, 724, 725, 755, 756, 763, 803, 810, 815, 900, 903, 911, 919, 935, 939, 950, 953, 962

TRUE STORIES—(1 hr. 35 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. There are small, rippling montages—whirling nebulas of boredom—that comment on their preoccupations, and at the end Byrne gathers everyone together into a sort of Texas-accented rock talent show. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. Beautiful cinematography by Ed Lachman. Co-scripted by Byrne, Beth Henley, and Stephen Tobolowsky. (Oct. 20, 1986) PG. 6, 45, 219, 311, 525, 529, 754, 962

TWIST AND SHOUT—(1 hr. 39 min., '85) In Danish, Eng. subtitles. The coming-of-age story of two young men in Denmark—one is handsome and easygoing, the other troubled by a sick mother and a strict father. With Adam Tonsberg, Lars Simonsen, Ulrikke Juul Bondo, and Camilla Soeberg. Screenplay by Bille August and Bjarne Reuter. Dir. August. R. 63

WHERE THE RIVER RUNS BLACK—(1 hr. 40 min., '86) The tale of an orphan boy living in the Amazon jungle who is thrust into a world of violence and greed. With Charles Durning and Alessandro Rabelo. Shot on location in Brazil. Screenplay by Peter Silverman and Neal Jimenez, based on the novel *Lázaro*, by David Kendall. Dir. Christopher Cain. PG. 85

REVIVALS

A BILL OF DIVORCEMENT—(1 hr. 10 min., '32) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. 8

BREAKFAST AT TIFFANY'S—(1 hr. 55 min., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 2

CHINATOWN—(2 hr. 11 min., '74) A superbly crafted Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest, while maintaining convincing period atmosphere. Jack Nicholson is a divorcee detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 83

JEZEBEL—(1 hr. 43 min., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*), as the reckless southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. 8

THE LADY EVE—(1 hr. 37 min., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. 8

LAST TANGO IN PARIS—(2 hr. 9 min., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance does reach great eloquence in his extended monologues. Maria Schneider is his partner. Dir. Bernardo Bertolucci. 86

THE LETTER (1940)—(1 hr. 35 min.) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Screenplay by Howard Koch from the story and play by W. Somerset Maugham. Dir. William Wyler. 8

METROPOLIS—(2 hr., '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder was introduced in 1984—check with the theater to find out which version is playing. 86

THE PALM BEACH STORY—(1 hr. 30 min., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dim-witted Croesus. 8

PERSONA—(1 hr. 21 min., '66) In Swedish, Eng. subtitles. One of the most complexly structured and tormented of Bergman's great films. Liv Ullmann is the actress recovering from a nervous breakdown, Bibi Andersson the nurse taking care of her. The two women come close to exchanging personalities. Includes an extraordinary erotic monologue. Sven Nykvist did the black-and-white cinematography. 86

THE SHINING—(Uncut: 2 hr. 26 min., '80) In Stanley Kubrick's adaptation of Stephen King's best-seller, there are a few terrific thrills, and some eerie moments of dislocation that only Kubrick could achieve, but the movie is bizarrely heavy-handed. A family of three (Jack Nicholson, Shelley Duvall, and Danny Lloyd) sign on as caretakers at a snowbound Colorado resort; their peace and love for one another are destroyed by visions, madness, ghosts, and violence. 86

THE TENANT—(2 hr. 5 min., '76) Roman Polanski directs and stars in this macabre tale about a young man in Paris who rents an apartment from which the previous tenant had committed suicide. He gradually assumes her identity and heads for his own demise. At times lugubrious and preposterous, the movie is also perversely clever. With Isabelle Adjani, Shelley Winters, and Melvyn Douglas. 8

THEATER

LISTINGS

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BROADWAY

Previews and Openings

Wednesday, October 22

INTO THE LIGHT—Dean Jones stars in a musical by Jeff Tambornino, Lee Holdridge, and John Forster. Show features laser projections and focuses on a youth whose father is busy researching the Shroud of Turin and neglects his son; directed by Michael Maurer. With Danny Gerard, Susan Bigelow, Casper Roos, Lenny Wolpe, Alan Mintz, and William Parry. Previewing now prior to a 10/22 opening. Tues. thru Thurs. at 8 p.m., \$32.50 to \$37.50; Fri. & Sat. at 8 p.m., \$35 to \$39; Wed. at 2 p.m., \$30 to \$35; Sat. at 2 p.m. and Sun. at 3 p.m., \$32.50 to \$37.50. **Neil Simon**, 250 West 52nd Street (757-8646). 2 hr. 15 min.

A LITTLE LIKE MAGIC—A group of Canadian artists, The Famous People Players, with a "blacklight" technique, manipulate life-size fluorescent puppets and props under ultraviolet light. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 2 and 5 p.m.; tickets are \$10 to \$30; call theater for specifics. Previewing now prior to an 10/26 opening; plays thru 12/7. **Lyceum Theatre**, 149 West 45th Street (239-6200).

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are not happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., and Sat. at 2 p.m., Sun. at 3 p.m.; \$22 to \$32; Fri. and Sat. at 8 p.m., \$25 to \$35; Wed. at 2 p.m., \$19.50 to \$29.50. **46th Street Theatre**, 226 West 46th Street (121-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$36 to \$45; Wed. at 2 p.m., \$32 to \$40. **Eugene O'Neill**, 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman, and directed by Arthur Laurents. The

show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$37.50 to \$47.50; Wed. at 2 p.m., \$32.50 to \$42.50; some of the balcony seats are \$10 at each performance (if you get there early enough). **Palace Theatre**, Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ●● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., \$30 to \$45; Wed. at 2 p.m., \$25 to \$40. **Winter Garden Theatre**, Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ●● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; \$30 to \$45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and Donna McKechnie's come back to play her original role, and is more than welcome. **Shubert Theatre**, 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ●●

FLAMENCO PURO—(Pure Flamenco) Claudio Segovia and Hector Orezzoli, who created *Tango Argentino*, are back again with Andalusia's most famed Flamenco artists, among them Eduardo Serrano and Antonio Montoya. The dance portrays the passions of an entire people in music and dance. Tues. thru Thurs. at 8 p.m., Sun. at 3 p.m., \$27.50 to \$37.50, Fri. and Sat. at 8 p.m., \$30 to \$40, Sat. at 2 p.m., \$25 to \$35 p.m. **Mark Hellinger Theatre**, 247 West 51st Street (757-7064). All major credit cards.

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues.—Sat. at 8 p.m., Sat. & Wed. at 2 p.m., \$27.50–\$45. **Majestic Theatre**, 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ●●

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Stars are John Mahoney, Swoosie Kurtz, Christine Baranski, and Faye Grant. Tues. thru Thurs. at 8 p.m., \$22.50 to \$32.50, Wed. and Sat. at 2 p.m., \$12.50 to \$22.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., \$25 to \$25; from 10/14. **Plymouth Theater**, 236 West 45th Street (239-6200). Major credit cards.

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., \$30 to \$35; Sat. at 8 p.m., \$32.50 to \$37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., \$27.50–\$32.50. **Booth Theatre**, 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

ME AND MY GIRL—Robert Lindsay (an English favorite), Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright charming—we might even call it lovable!), with book and lyrics by L. Arthur Rose and Douglas

Furber, music by Noel Gay, choreography by Gillian Gregory; directed by Mike Ockrent. It's about the members of an aristocratic family who learn that a vulgar cockney has inherited the title and who attempt to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Lerner, and Eric Hutton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$35 to \$45; Wed. at 2 p.m., \$30 to \$40. **Marquis Theatre**, 46th Street and Broadway (382-0100).

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Florian Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Wed. and Thurs. at 8 p.m., \$22.50 to \$32.50; Fri. and Sat. at 8 p.m., \$25 to \$35; Wed. and Sat. at 2 p.m., Sun. at 3 and 5 p.m., \$20 and \$30; thru 10/26. **Helen Hayes Theatre**, 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With George Rose, Loretta Swit, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. (\$25 and \$35) are \$35 and \$45. \$10 tickets for the last row of the balcony are on sale the day of the performance. Get there early. **Imperial Theatre**, 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Featured in the cast are Deborah Robertson, Michael Clarke, Jodi Johnson, Charles Klausmeyer, David Heisey, Cheryl Hartley, and Vivian Paxton. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., Sun. at 3 and 7 p.m.; \$35 to \$45. **Edison Theatre**, 240 West 47th Street (302-2302). 2 hr. All major credit cards. ●● **IRLS**

RAGGEDY ANN—Ivy Austin has the title role in a musical with book by William Gibson, music and lyrics by Joe Raposo, directed and choreographed by Patricia Birch. It's about a spunky little girl and the doll that comes alive to save her life. Scott Schaefer plays Raggedy Andy, and featured in the cast are Elizabeth Austin, Joel Aroeste, Bob Morrissey, Leo Burmester, Gordon Weiss, and Gail Benedict. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Seats are \$30 to \$40, except Wed. mat. \$25 to \$35. **Nederlander Theatre**, 208 West 41st Street (921-8000). 2 hr. 10 min. All major credit cards.

ROWAN ATKINSON AT THE ATKINSON—The 31-year-old, Oxford-graduate, rubber-faced, loose-limbed, laser-witted (that's what he claims) British comedian in an evening of entertainment, aided and abetted by Angus Deayton, and written by Dick Curtis, Ben Elton, and Rowan himself; directed by Mike Ockrent. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m.; \$25 to \$32.50; Fri. and Sat. at 8 p.m., \$27.50 to \$35; thru 1/3/87. **Brooks Atkinson Theatre**, 256 West 47th Street (719-4099). 2 hr. All major credit cards.

SOCIAL SECURITY—Marlo Thomas and Ron Silver are the stars of Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs

heartily at them all. Featured in the cast are Joanna Gleason, Robert Dorfman, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$27.50 to \$37.50; Wed. at 2 p.m., \$22.50 to \$32.50. **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Betty Buckley stars as a young English girl on her own in America, in this musical by Andrew Lloyd Webber, with lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Buckley is a one-woman show for the first act; then come the dancers! They are: John Meehan, Buddy Baulough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., \$35 to \$45; Wed. at 2 p.m.; \$27.50 to \$37.50. **Royale Theatre**, 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SWEET CHARITY—Debbie Allen stars (thru 10/26; on 10/28 Ann Reinking replaces her) in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$30 thru \$45; Wed. at 2 p.m., \$25 thru \$40. **Minskoff Theatre**, corner of 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

YOU NEVER CAN TELL—Circle in the Square Repertory company's revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter. With Uta Hagen, Philip Bosco, Amanda Plummer, Stefan Gierasch, Victor Garber, John David Cullum, Lise Hillboldt, Gordon Sterne, Stephen McHatti, Tracy Saloss. ("It's a Play Delicious, a Play Exquisite, a Play Adorable." And that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., all seats are \$30, and \$33 for Sat. evenings. **Circle in the Square**, 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

AN ACUTE OBSESSION—Play by Barbara Feldman and Eric Rosse deals with the thoughts of a director and his five actors in the making of a play within a play (which also features a video concept); directed by Gardner Compton. Featured in the cast are Ben Frank, Dianne Pagliai, Eric Rosse, Christian Andrews, Kate Merrick, and Michael Carey. Wed. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7 p.m.; \$22 to \$25; from 10/22. **Harold Clurman Theater**, 412 West 42nd Street (594-2370).

ALTERATIONS—Leigh Curran's comedy about a career woman juggling the demands of her quixotic daughter and her eccentric mother; directed by Austin Pendleton. With Gretchen Cryer, Cynthia Nixon, Wayne Tippit, and Mary Kane. Wed. thru Fri. at 8 p.m., Sat. at 6 & 9 p.m., Sun. at 3 & 7 p.m.; \$13 to \$16; thru 11/16. **WPA Theatre**, 519 W. 23rd St. (206-0523).

ANGRY HOUSEWIVES—Musical by Anna Marie Collins and Chad Henry. The housewives trade in their lifestyles and become a punk rock band; directed by Mitchell Maxwell. With Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, Michael Manasseri. Tues.-Thurs. at 8 p.m., \$15-\$26.50; Fri. at 8 p.m., Sun. at 3 & 7 p.m., \$15-\$28.50; Sat. at 7 & 10 p.m., \$15-\$29.50. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

BACK IN THE BIG TIME—Harold Nicholas (of the Nicholas brothers, noted for their dancing wizardry in more than 30 films) and Mabel Lee star in a musical by Johnny Brandon and Abe Kroll, directed by Bernard Johnson. With Ruth Adams, Louie Baldonieri, Rashmella Cumbo, Germaine Goodson, Deborah Mitchell, Bernard Pollack, Nancy Salo, and Jimmy W. Tate. Thurs.-Sat. at 8 p.m., Sun. at 3; \$8; thru 10/26. **South Street Theatre**, 424 W. 42nd St. (279-4200).

BEIN BEHAN—Jim Sheridan's story of the life of Irish playwright Brendan Behan, focusing on the despair and self-destruction that characterized his 41 years. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; \$10 and \$15. **Irish Arts Center**, 553 West 51st Street (757-3318).

BROWNSTONE—A musical by Josh Rubins, Peter Larson, and Andrew Cadiff, tells of one year in the lives of five

young residents of a Manhattan house. Stars are Rex Smith, Ben Harney, Ernestine Jackson, Liz Callaway, Kimberly Farr. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; \$18 to \$29. **Roundabout Theatre**, 100 East 17th Street (420-1360).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. With Rosemary Murphy, Timothy Daly, Addison Powell, Joanne Camp, Annette Bening, Heather McRae, Ronald Guttman, Rachelle Mathieu. Tues.-Sun. at 8 p.m., Sat. at 2; \$16-\$18; 10/21-12/14. **Second Stage**, Broadway at 76th St. (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. Featured in the cast are Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8 p.m., Sat. at 3 p.m.; \$20 to \$25. **Public/Shiva Theatre**, 425 Lafayette Street (598-7150).

THE COMMON PURSUIT—Simon (*Quartermaine's Terms*) Gray's drama traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Peter Friedman, Michael Countryman, Judy Geeson, Kristoffer Tabori, Dylan Baker, and Nathan Lane. Tues.-Sat. at 8 p.m., Sun. at 7:30 p.m.; \$27 to \$29.50 (call theater for details). **Promenade Theater**, Broadway at 76th Street (580-1313).

THE CONCEPT—A real-life play performed by former drug addicts who have conquered their addiction at Daytop Village; directed by Lawrence Sacharow. Featured in the cast are Ursula Carambo, Carl Cohen, Deborah Davis, Michelle Zampello, and Melechi Bellamy. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$15 to \$17.50. **Circle in the Square Downtown**, 159 Bleeker Street (254-6330).

CONFESSIONS OF A NIGHTINGALE—Ray Stricklyn stars in Charlotte Chandler's one-man play, described as a look into the life of Tennessee Williams; directed by John Tillinger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; \$20 to \$22.50. **Audrey Wood Playhouse** at the Jack Lawrence Theatre, 359 West 48th Street (307-5452).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Fri. & Sat. at 8 p.m., Sun. at 7:30; \$9; 10/24-1/18. **Westside**, 252 W. 81st St. (874-7290).

THE FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; \$22 to \$26. **Sullivan Street Theater**, 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Clifford Odets play with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. Jack Reichtzeit and Zipora Spaisman have the lead roles. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; \$12 to \$16; from 11/1. **Folksbiene Theatre**, 123 East 55th Street (755-2231).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical by Arthur Marx (Groucho's son) and Robert Fisher chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, and Faith Prince portrays the women in Groucho's life, and all these performances couldn't be improved upon; directed by Allen Belknap. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$22.50 to \$27.50. **Lucille Lortel Theatre**, 121 Christopher Street (307-7171).

THE HANDS OF ITS ENEMY—Mark Medoff's new play, directed by Kenneth Franke, features Phyllis Frelich, Jeffrey DeMunn, Robert Steinberg, Ralph Williams, and Joyce Reehling. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 10/20 thru 12/7; seats \$27 for all perf. exc. Sun. eve. which are \$22. Performed by the Manhattan Theatre Club at **City Center Theater**, 131 West 55th Street (246-8989).

I, CLARA—Actress/pianist Pamela Ross stars in an evening of words and music inspired by the diaries and letters of Clara Schumann, conceived and directed by Viveca Lindfors. 10/24 at 8 p.m., 10/25 at 7 and 10 p.m., 10/26 at 3 and 8 p.m.; \$8. **Gene Frankel Theatre**, 24 Bond St. (777-1710).

INSIGNIFICANCE—Terry Johnson's play, directed by Geoffrey Sherman, takes place in New York in 1953 on a hot summer's night in a luxury hotel bedroom where four of America's most famous legends meet for an extraordinary confrontation. Featured in the cast are Polly Draper, Lou Bedford, Yusef Bulos, and Keith Langsdale. Wed. thru Fri. at 8 p.m., Sat. and Sun. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; \$13 to \$15; thru 11/9. **Hudson Guild Theatre**, 441 West 26th Street (760-9810).

KRAPP'S LAST TAPE—Samuel Beckett's classic; directed by the author and starring Rick Cluchey. A man in his sixties listens to and comments on a tape he recorded 30 years earlier. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars again as the legendary Billie Holiday in Lanie Robertson's play with music; directed by Andre Ernotte. The play's moved uptown because it sold out at a tiny downtown theater even before the reviews came out (and deservedly so—McKee is marvelous!). Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; \$22 to \$25. **Westside Arts**, 407 West 43rd Street (541-8394).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic (and scheduled to be a new movie this fall), the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sat. at 2 and 5; \$27.50 to \$35. **Orpheum Theatre**, 126 Second Avenue (477-2477). ●●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; \$10 to \$19.95. **Heckscher Theatre**, Fifth Avenue at 104th Street (534-2804). ●●

NEON PSALMS—Cara Duff-MacCormick, Tom Alredge, Kelly Connell, and Scott Bloch star in Thomas Strellich's play, set in the Mojave Desert, which deals with a family's attempt to come to terms with its present and future existence; directed by Richard Hamburger. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 and Sun. at 3 p.m.; \$16; from 10/22. **American Place Theatre**, 111 West 46th Street (944-9300).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Tues.-Sat. at 8 p.m., Sat. at 2, Sun. at 3; \$25-\$27.50. **Douglas Fairbanks Theatre**, 432 West 42nd Street (239-4321).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter, posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Martin Vidnovic and Peggy Hewett. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; \$22 to \$27. **Lamb's Theatre**, 130 West 44th Street (997-1780).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for details. Thru 1/4/87. \$20 to \$26. **Westside Arts Theatre**, 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a carefully planned party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are Marilyn Cooper, John Cunningham, Charlotte Moore, Stephen Pearlman, and Debra Mooney. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 and 7 p.m.; \$22 to \$27.50. **Astor Place Theatre**, 434 Lafayette Street (254-4370).

SEX TIPS FOR MODERN GIRLS—Musical with book by Peter Eliot, music by John Sereida, directed by Susan Astley. Featured in the cast are Hilary Strang, Christine Willes, and Kim Seary; all male roles are played by Ed Astley. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; \$15 to \$18. **Susan Bloch Theater**, 307 West 26th Street (541-8394).

STARDUST—Andre DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell sing Mitchell Parish's works in a new revue. Wed.-Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7; 10/29-12/7; \$20. **St. John's Episcopal Church**, 224 Waverly Place (627-2556).

THEATER

TIGERS WILD—John Rechy's drama, set in El Paso, in which four teenagers enact dangerous games, acting out experiences that have victimized them; directed by Michael Ewing. With Lyn Chausow, Pete Zapp, Gary Matanke, Frank Whaley, Michael Morrison, Leonard Salazar, Cordelia Richards. Tues.-Fri. at 8, Sat. at 3 and 8 p.m., Sun. at 2 and 5:30 p.m.; \$27.50 to \$29.50. **Playhouse 91**, 316 East 91st Street (831-2000).

THE TRANSPOSED HEADS—An adaptation by Sidney Goldfarb and Julie Taymor of the Thomas Mann novella, based on an Indian legend; featuring Yamil Borges, Scott Burkholder, Byron Utey, and Rajika Puri; directed by and with puppets by Julie Taymor. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2; \$20 to \$25; thru 11/2. **Mitzi Newhouse**, Lincoln Center, 150 W. 65th St. (239-6277).

TRIANGLES—June Bingham's play about Franklin Roosevelt's life from World War I through his death in 1945, which focuses on relationships with his wife, his mother, and his mistress; directed by Aaron Frankel. Featured in the cast are Redman Maxfield, Kathleen Butler, Linda Cameron, Albertha Aye, Diane Warren, Ian O'Connell, and Maggi-Meg Reed. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; \$12. **Judith Anderson Theatre**, 422 West 42nd Street (279-4200).

LOS TRIOS RINGBARKUS—Australia's famous comedy duo, Neill Gladwin and Stephen Kearney, have moved uptown. Thurs. thru Sat. at 10 p.m., Sun. at 5 p.m.; \$15; thru 11/2. **American Place Theater**, 111 West 46th Street (247-0393).

TWO BLIND MICE—Revival of Samuel Spewack's 1949 comedy about two elderly ladies who continue to operate a federal agency which Congress had abolished five years earlier; directed by Roy Steinberg. Thurs. & Fri. at 8, Sat. & Sun. at 3 & 8 (10/26 at 5, no eve. perf.); \$8; thru 11/2. **All Souls Unitarian Church**, Lexington Ave. at 80th St. (535-3356).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, both directed by Kenneth Elliott. Featured in the cast are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$20 to \$22.50. **Provincetown Theatre**, 133 Macdougall Street (477-5048).

WILD OATS—James McLure's comedy oater; directed by Kathryn Ballou. Twelve actors participate in this play which is alleged to be performed by a troupe of touring Shakespearean actors. Wed. thru Sat. at 8 p.m., Sun. at 4 p.m.; \$10; thru 11/7. **TNGT**, 420 West 42nd Street (244-0486).

THEATER COMPANIES

AMAS REPERTORY—*Hot Saki...With a Pinch of Salt*, a musical comedy by Carol Baker, Lana Stein, and Jerome Goldstein, is based on the play *A Majority of One*, about a tentative relationship between a Jewish widow and a Japanese widower after World War II; directed by William Martin. Thurs. thru Sat. at 7:30, Sun. at 3; \$10; 10/23 thru 11/16. **Amas Theater**, 1 E. 104th St., 3rd floor (369-8000).

CAB THEATRE COMPANY—*Female Transport*, by Stee Gooch, directed by Joan Sitomer, tells of six women in one cell on a convict ship en route from England to Australia in the early 1800s. Thurs. thru Sun. at 8 p.m., Sun. at 3 p.m.; \$8; from 10/30. **Our Studios**, 622 Broadway (889-7183).

CHICAGO CITY LIMITS—*Current Jam*, improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; \$10 to \$12.50. **Theater**, 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Michael Higgins and Danton Stone star in Bryan Williams's *In This Fallen City*, a play which spins a web of mystery and deals with the nature of urban violence, heroism, and personal responsibility; directed by Marshall Mason. Running in repertory, thru 11/23, with Caroline Kava's *The Early Girl*, about the competition and compassion of prostitutes; directed by Munson Hicks; with Demi Moore, Roxanne Cabalero, Sharon Schlarth, Robin Bartlett, Pamela Dunlop, Lily Knight. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; \$22.50-\$26. **Theater**, 99 Seventh Ave. So. (924-7100).

CLASSIC STAGE COMPANY—First of the new season is Jean Genet's *The Maids*, in which two French servants rehearse the murder of their mistress; directed by Da-

vid Kaplan. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; thru 11/1; \$20. **Classic Stage Theater**, 136 East 13th Street (677-4210).

DOUBLE IMAGE THEATRE REPERTORY—Richard Nelson's *The Return of Pinocchio*, in which the long-nosed hero, now a real man, returns home to his village in Italy after World War II; and John Patrick Shanley's *The dreamer examines his pillow (A Heterosexual Homily)*, an original, pungent, thought-provoking play in which a father, his daughter, and her boyfriend struggle with the power of sensual love; both directed by Max D. Mayer; in rotating repertory. (Call theater for specifics.) Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$15; thru 11/23. **47th Street Theatre**, 304 West 47th Street (265-0794).

EQUITY LIBRARY THEATRE—A revival of *The Pajama Game*, a musical with book by George Abbott and Richard Bissell, with music and lyrics by Richard Adler and Jerry Ross; based on the novel *7½ Cents*, by Richard Bissell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 10/30 thru 11/23. **Equity Library Theater**, 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; \$10 to \$12.50. **First Amendment Theatre**, 2 Bond Street (473-1472).

FOURTH WALL—Interview in Buenos Aires, drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. Also, *One Fascist Leader Can Ruin Your Whole Day*, musical comedy revue, Sun. at 7:30; \$7. **Fourth Wall Theater**, 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Socrates: Theatre of Life* (thru 11/13), the third part of the playwright's dramatic trilogy, covers Socrates' defense at his trial (taken directly from Plato's writings); directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$15. In repertory with John Webster's *The Duchess of Malfi* (thru 12/7), wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror! Anthony Naylor directs. **Bouwerie Lane Theatre**, 330 Bowery (677-0060).

LA MAMA, E.T.C.—*Carmilla*, a vampire tale, written and directed by Wilford Leach, with music by Ben Johnston, based on LeFanu's supernatural novella. Featured in the cast are Camille Tigaleo, Margaret Benzak, Audrey Lavine, Don Harrington, Ken Jennings, and Nancy Heikin. Wed. thru Sun. at 8 p.m.; \$12 to \$20; thru 11/2. **La Mama Annex**, 74A East 4th Street (475-7710).

LAMB'S THEATRE COMPANY—David McFadzean's *The China Fish*, a play that centers around the experiences of a teenage girl coming of age shortly after her father's sudden death; directed by Susan Gregg. Featured in the cast are Leon Russom, Mary Armstrong, Sally Prager, Leesa Bryte, Clarke Gordon, and Paul Collins. Wed. and Sat. at 2 and 8 p.m., Thurs. at 11 a.m. and 8 p.m., Fri. at 8 p.m.; \$12-\$14; thru 11/15. **Little Lamb's Theatre**, 130 W. 44th St. (997-1780).

MANSTAGE PROJECT—A new company devoted to plays of male experience: D. R. Andersen's gay mystery-romance, *Dancin' in the Dark*, directed by Leslie Irons. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; \$10. And in repertory, *The Green Bay Tree*. **Shandol Theater**, 137 West 22nd Street (243-9504).

NEGRO ENSEMBLE COMPANY—Leslie Lee's *Warparty* opens the company's twentieth-anniversary season. Story deals with a young mulatto woman searching for her identity. Featured in the cast are Adam Wade, Carla Brothers, Kathryn Hunter, Tico Wells, Roberta Pikser, Kurt Taylor, Brian Thomas, Larry Sharp, and Carmen Mathis. Tues.-Fri. at 8, Sat. at 7:30, Sun. at 7, Sat. at 3, Sun. at 2:30; from 10/22 mat.; \$18 and \$20; call in advance because schedules vary. **Theatre Four**, 424 West 55th Street (246-8545).

NEW YORK THEATRE WORKSHOP—Marivaux's *The Dispute* deals with an eccentric prince in a mythical kingdom who devises an experiment to test the origin of fidelity; directed by David Warren. Tues. thru Sat. at 8 p.m., exc. for 10/25, when perfs. are at 7 and 10 p.m.; Sun. at 3 p.m.; \$10; 10/23 thru 11/1. **Perry Street Theatre**, 31 Perry Street (279-4200).

PAN ASIAN REPERTORY THEATRE—*The Impostor (If I Were Real)*, written by three university students in the wake of China's cultural revolution, follows the activities of a rusticated intellectual youth who impersonates the son of a party official to win favors; direct-

ed by Ron Nakahara. Keenan Shimizu has the title role. Featured in the cast are Bea Soong, Kari Karoda, and Mary Lee-Aranas. Tues. thru Sat. at 8 p.m., Sat. at 2; \$12 to \$16; thru 11/1. **Playhouse 46**, 423 West 46th Street (245-2660).

PROMETHEUS THEATRE—Fred Fondren's comedy *Frankenstein's Folly*. Once Victor Frankenstein V, who can barely make instant coffee, inherits, his folly begins; directed by the author. Featured in the cast are Robert Sterling, Claire Clark, Kevin Phillips, Elizabeth De Charay, Elise Easley, and Sam Okun. Thru 11/2; Thurs. thru Sun. at 8 p.m.; \$7. **Prometheus Theatre**, 239 East 5th Street (477-8689).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiacra*; Luisa Fernanda: *A 20th-Century Spanish Zarzuela*; *Habana Antologia Musical*; *Cafe con Leche*; *Las Damas Modernas de Guabacoa*; *Yerma*; Lope de Vega's *Fueteovejuna*, and Alejandro Casona's *Prohibido Suicidarse en Primavera*. \$12 for plays; and \$16 to \$18 for musicals. **Gramercy Arts**, 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle*, playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. In the cast with him are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat. when it's at 7 and 10; \$20. **Ridiculous Theatrical Theatre**, One Sheridan Square (691-2271).

THE RIVER STAGE—Bram Stoker's *Dracula*, a Gothic romance to take the bite out of the autumn air. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; \$7; thru 10/26. **River Stage Theater**, 46 Old Fulton Street, Brooklyn (718-852-7360).

ROYAL COURT REPERTORY—A revival of Ward Morehouse III's *The Actors*, set in a seedy Times Square theatrical club, about unending conflicts between a highly successful drama critic and his playwright son, featuring Lore Noto, Ralph Douglas, and Robert Bryson. Mon.-Wed. at 8, Sun. at 7; \$8. William Stackhouse's *Encore to Murder* tells of a murdered fashion model. Thurs.-Sat. at 8, Sun. at 3; \$8. Both close 10/26. **Royal Theatre**, 301 W. 55th St. (956-3500).

SHADOWFAX THEATRE COMPANY—*The Orderly Room*, J. M. Treen's serio-comedy examines the extent to which some men go to keep from being sent to war; directed by Penelope Hirsch. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$8; thru 11/9. **TOMI**, 23 West 73rd Street (718-544-0333).

THEATER IN ACTION—Grigori Gorin's *The House That Swift Built*, Moliere's *Tartuffe*, and Michael McGuire's *God's Birthday in the Year of Our Lord 1945*, in repertory. Thurs., Fri., & Sat. at 8, Sun. at 3; thru 12/28. **Theater in Action**, 46 Walker St. (431-1317).

WINGS THEATRE COMPANY—Two Robert (Kennedy's Children) Patrick one-acters: *Bread Alone*, about a romantic interlude in a snowbound mining town, featuring Rick Scarbrough and Rafael Roig; and *The Hostages*, about an encounter between an abstract expressionist and a museum curator, featuring David Gallagher and Richard Smithies. Thurs. at 8:30 p.m., Fri. at 8 p.m., Sat. at 7 and 10 p.m.; \$10; thru 11/1. **American Renaissance Theatre**, 112 Charlton Street (885-1938).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ANNIE WOBBLER—Arnold Wesker's *Annie Wobbler*, a play in three acts for one actress, stars Sloane Bosniak in the three roles, first as a cockney cleaning woman, second as an honors student at Cambridge, and third as a 41-year-old novelist. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; \$10 for all perf. exc. Sat. which is \$13. **Westbeth**, 151 Bank St. (279-4200).

ATLANTIC CITY LOST—Sidney Eden's play about the adventures of two con men on the eve of a Beatles concert at the Steel Pier; directed by the author. Featured in the cast are Dennis Wit, Sam Baum, Electra McDowell, Joyce Siat, Stephen Parks, Gary Lamadore, James Earl Stewart, Stan Winston, Daniel Forbes, and Julie Renick. Tues. thru Sat. at 8 p.m., Sun. at 2 p.m. **Quaigh Theatre**, 108 West 43rd Street (221-9088).

AS I RETURNED—Nomi Rubel's play about the chance meeting of one Jewish and three German childhood friends from West Berlin, and their struggle to over-

THEATER

come the past. With Belle Maria Wheat, Jane Reibel, Belle Weiss, Emily Garrick, Deborah LaCoy, Florence Galperin, Arpine Tcholakian, Brad Isaac, Maria Wheat, and Michael Rosen. 10/23, 28, 29, 30 at 7:30 p.m.; \$8. **New Theatre Arts**, in the Riverside Center, 593 Columbus Avenue (874-6927).

BEAUTIFUL DREAMER—Greg Zittel's play tells of a lovely young black lawyer who decides to run for public office after seeing housing discrimination first hand; directed by Lori Lowe. Carolyn Finney, Valerie Brown Bickford, and David Newer are the stars. Tues. thru Sat. at 8 p.m., Sun. at 7 p.m.; thru 10/26. **Pearl Theatre**, 125 West 22nd Street (246-2030).

BLUES FOR A GOSPEL QUEEN—Kathi Walker stars as Mahalia in a musical by Don Evans and John Lewis about the life of Ms. Jackson; directed by Felix E. Cochren. Featured in the cast are Arthur French, Oner Cole, and Freeda Davidson. Wed. thru Fri. at 8 p.m. Sat. at 3 and 8 p.m., Sun. at 4 p.m.; \$6 to \$12; thru 12/21. **Billie Holiday Theatre**, 1368 Fulton Street, Brooklyn (718-636-0918).

THE CANDY STORE—A rock musical comedy, by Elmer Kline and Michael Shenker, dealing with a ten-year quest for a fifty-dollar bill with which to pay the landlord. Thurs. and Fri. at 8 p.m., Sat. at 7:30 and 10 p.m., Sun. at 3 p.m.; \$6; 10/23 thru 11/16. **Chapel Theatre**, 2 Second Avenue (529-9230).

CICERO—Hal Robinson, Charles Matheny, and Neil Carpenter star in Sam Segal's drama set in and around Rome just after Julius Caesar's murder. It's directed by Vincent Tauro, and opens as Octavian returns from foreign service to challenge Antony. Thurs.-Sat. at 8, Sun. at 3; \$8; thru 11/2. **Samuel Beckett Theatre**, 412 West 42nd Street (594-2826).

DOUBLE BILL—Two plays by Don Kvaes: *Earth Woman* and *Space Man*, directed by Ted Mornel and featuring Helen Hanft and Lawrence James. Mon. thru Wed. at 8 p.m.; \$6; thru 10/22. **Sargent Theatre**, 314 West 54th Street (581-3044).

DOUBLE BILL—Ken Charles's *Diary of a Stitch Queen* and *Sister Catherine's Holy War*, two contrasting plays. Fri. and Sat. at 8 p.m., thru 11/22. **Cash Performance Space**, 10 East 18th Street (279-4200).

DOUBLE BILL—Israel Horowitz's *Hopscotch*, and Louise Bormann's #46, presented by Prairiland Productions in conjunction with the Dauntless Players. Tues. thru Thurs. at 7 p.m., thru 10/23; \$6. **Our Studios Theatre**, 622 Broadway (260-1240).

THE FALL OF THE HOUSE OF USHER—Edgar Allan Poe's "buried-alive" spookeroo, plus Jules Verne's *The Storm*, about an ill-tempered doctor, are treats for the Halloween season offered by the Odyssey Theatre. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$6 to \$8; 10/22 thru 11/16. **Newfoundland Theatre**, 6 West 18th Street (673-5665).

GIDGET GOES PSYCHOTIC—Charles Busch's new comedy, about a perky, all-American teenager with a problem; directed by Kenneth Elliot. With Ralph Buckley, Arnie Kolodner, and Becky London. Fri. at 11 p.m., Sat. at midnight, Sun. at 9 p.m.; thru 10/26; \$8. **Limbo Theater**, 647 East 9th Street (477-5048).

HAVE I GOT A GIRL FOR YOU—*The Frankenstein Musical*, by Penny Rockwell, Joel Greenhouse, and Dick Gallagher; directed by Bruce Hopkins. Gregory Jbara is the Monster, Dennis Parlato is Igor, Walter Hudson is Frankenstein (who's got the hots for Hollywood starlets), Semina De Laurentis is the Nurse, and Angelina Fiordellisi is Elke. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$22.50-\$27.50; previews start 10/21 and all seats are \$16; opening is 10/29. **Second Avenue Theater**, 189 Second Ave. (674-1460).

HOLLYWOOD AND HIGHLAND—Ted Harris's play, directed by the author, with a company direct from California. It tells of street life in Los Angeles. Fri. thru Sun. at 8 p.m.; \$6; thru 10/26. **Sargent Theatre**, 314 West 54th Street (581-3044).

JUGGLERS THREE—Australian playwright David Williamson's psychological examination of a neurotic war veteran returning to find his wife having an affair with a married professor; directed by Terrence Keene. Thurs. thru Sun. at 8 p.m.; \$6; thru 10/26. **Courtyard Playhouse**, 39 Grove Street (24-6366).

KING LEAR—The Shakespeare drama with Roert Stattel in the title role; directed by David Davis. 10/20 thru 25 at 8 p.m.; 10/22 at 2 p.m.; \$5. **Pope Auditorium**, 113 W. 60th St. (841-5267).

THE KNACK—Set in London in 1959, Ann Jellicoe's play explores the whims and uncertainties of youth; direct-

ed by John Garrett. Sun. thru Wed. at 7:30 p.m.; \$8; thru 10/22. **18th Street Playhouse**, 145 West 18th Street (249-7067).

MAMA—Paulene Myers's play, written and performed by her, has to do with her own mother and five other black American women, two of whom were slaves. Fri. thru Mon. at 8 p.m., Sun. at 3 p.m.; \$8; 10/31 thru 11/17. **Ernie Martin Studio Theatre**, 311 West 43rd Street (245-6366).

LILLIAN WALT: AT HOME ON HENRY STREET—Clare Coss's play about the founder (portrayed by Patricia Elliott) of the Henry Street Settlement; directed by Bryna Wortman. Thurs.-Sun. at 7:30, Sat. & Sun. at 3; \$8; thru 11/2. **Harry DeJur Playhouse**, 466 Grand St. (598-0400).

PERSEPHONE—Maggie Kulik's drama based on the classical myth of winter's origin. Featured in the cast are Stephen Byers, Joan Luster, Teresa Eliot, Ava Kelly, and David Kelly; directed by Dan Roentsch. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$8; 10/23 thru 11/2. Presented by the Promethean Theatre Company at **Theatre 22**, 54 West 22nd Street (719-9812).

PROFANE WAKING—Written and directed by Stephen Romagnoli, play centers around the run-down kitchen of a widow and her children while revenants of their father and others come and go at will. Thurs. thru Sat. at 8 p.m.; \$6; thru 10/31. **University of the Streets Theatre**, 130 East 7th Street (254-9300).

SERMONETTES—Ed Cachiane's examination of the media's effect on an aging starlet, a warped family, and a tragic housewife; directed by Christopher Cade. Featured in the cast are Kaye Kingston, Lisa Passano, Barbara Harner, and Natalie Priest. 10/22-26, 29-31; evenings at 8 p.m., Sun. at 3 p.m.; \$8. **Musical Theatre Works**, 133 Second Avenue (279-4200).

SONGS FROM A PIANO BAR—Bil Wright's play, based on a collection of prose poems, and directed by Michael vanAttan, features Don Barrington, Dan Joiner, and Roy Fialkow. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; \$8; thru 10/26. **Riverwest Theatre**, 155 Bank Street (243-0259).

THE SUFFERING OF THE HOUSE OF ATREUS—A new version of the Greek mythological stories leading to and following the Trojan war, with material taken from Aeschylus, Sophocles, and Euripides, written and directed by Harv Dean. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m., \$10; thru 11/2. **TOMI Theater** at the Park Royal Hotel, 23 West 73rd Street (724-4303).

TAKING STEPS—Alan Ayckbourn's comedy, directed by Alex Dmitriev, features Fran Brill, Michael Zaslow, Skip Hinnant, Meg Kelly, Rudolph Willrich, and Sam Robards. 10/24 thru 28. Call theatre for specifics. **York Theatre**, 2 East 90th Street (534-5366).

TARTUFFE—Molière's comedy of religion, lust, and hypocrisy; directed by Steven Keim. Featured in the cast are Mark Lewis, Mary Aufman, Ned Buttkoff, Tom Grasso, and Ann Pasquale. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 11/2; \$7. **Art and Work Ensemble**, 870 Sixth Avenue (924-8699).

THERESE RAQUIN—Zola's play, adapted and directed by Steven Baker. Thurs.-Sun. at 8; \$5; thru 11/30. **Dramatis Personae Theatre**, 25 E. 4th St. (673-4382).

THE THREE SISTERS—Chekhov's play, directed by Peter Maloney, is scheduled for three performances, Thurs., Fri., and Sat., 10/23, 24, 25, at 8 p.m. Complimentary tickets may be picked up at the theater, or phone for reservations. **Juilliard**, 155 W. 65th St. (874-7515).

TRIPLE BILL—Three plays by Robert Perring that deal with gay and lesbian relationships: *Secret Love*, *Best Man*, and *Guest Room*. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; 10/23 thru 11/23; \$8. **18th Street Playhouse**, 145 West 18th Street (695-2484).

TRIPLE BILL—Peter Maloney's *Pastoral*, directed by Jeff Weiser; James Lee Herlihy's *Terrible Jim Fitch*, directed by Vern Oakley, and Stephen Black's *The Pokey*. Fri.-Sun. at 8; \$8; thru 10/26. **Michael Schulman**, 7 E. 15th St. (541-7600).

WINDFALL—A play by Peter Boruchowitz and Jay Kane, directed by Alfred Christie, is about a fortuneteller who thinks she has real psychic powers—and maybe does. Thurs. thru Sun. at 8 p.m.; \$6. **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York Magazine* will be happy to advise you.

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ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

ALICE BABER—Abstract paintings with ovoid shapes "floating" in them, from the artist's estate, thru 11/8. Perlow, 980 Madison (517-5858).

HERBERT BARNETT—Still lifes, landscapes, and figure studies, from 1938-1950, thru 11/9. Childs, 956 Madison (772-6606).

JAMES BROWN—Recent ceramics, thru 11/8. Castelli Graphics, 4 E. 77th (288-3202).

FRITZ BULTMAN—Collages of paper painted with gouache, from 1962-65, thru 11/1. Schlesinger-Boisante, 822 Madison (734-3600).

GEORGE CATLIN—A rare 1845 American edition of his "North American Indian Portfolio," based on paintings made during six years of travel among the Plains Indians in the 1830s, thru 11/1. Arader, 23 E. 74th (628-3668).

JUDY CHICAGO—"Powerplay"—oil paintings, drawings, bronze reliefs, and tapestries of men controlling women, thru 11/1. ACA, 21 E. 67th (628-2440).

RONALD DAVIS—Paintings on canvas, resin and fiber-glass "paintings," and prints, from 1970-79, thru 12/5. New York Academy of Sciences, 2 E. 63rd (838-0230).

ADOLF DEHN/LOUIS LOZOWICK—Watercolors and drawings of landscapes in the United States and Mexico, from 1926-64/Precisionist lithographs, related paintings, and drawings that depict industry in America during the 20s and 30s. Thru 10/25. Hirschi & Adler, 21 E. 70th (535-8810).

SONIA DELAUNAY—Selected works from 1907-1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

STEPHEN DE STAEBLER—Bronze and ceramic sculptures based on the figure, thru 11/1. CDS, 13 E. 75th (772-9555).

SEYMOUR FOGEL—A memorial exhibition of sand paintings and sculptures, thru 11/8. Graham Modern, 1014 Madison (535-5767).

MORTON KAISH—Recent paintings, some of which are views from the artist's studio, thru 11/8. Staempfli, 47 E. 77th (535-1919).

FREDERICK KIESLER—Galaxy works from the 40s and 50s, thru 11/1. At Kren, 22 E. 65th (861-9933) and McCoy, 19 E. 71st (570-2131).

VICTOR KOULBAK—Paintings and drawings evocative of works by Italian Renaissance masters, 10/23-11/29. Cecil, 16 E. 72nd (517-3605).

ANDRE MASSON—Sixty paintings, works on paper, and sculptures that span two decades of his career (1923-43), thru 11/20. Kouros, 23 E. 73rd (288-5888).

LOUISE NEVELSON—Twenty recent collages of paper, raw wood, rusted sheet metal, and found objects, from a series entitled "Volcanic Magic," thru 11/8. Bernard, 33 E. 74th (988-2050).

JOHN PEARSON—Painted wood constructions, thru 11/1. Urdang, 23 E. 74th (288-7004).

JONATHAN PHILLIPS—Paintings of landscapes and cityscapes around New York City, thru 10/31. Arsenal, in Central Park, at 64th and Fifth (360-8141).

ELSIE DINSMORE POPKIN—Pastel drawings of landscapes, thru 11/8. Uptown, 1194 Madison (722-3677).

MAURICE PRENDERGAST—Watercolors of American, Italian, and French scenes, dated 1896-1906, on loan from museums and private collections, 10/24-12/6. Coe Kerr, 49 E. 82nd (628-1340).

ROBERT RAUSCHENBERG—Sixty drawings from 1958-68, 10/24-12/6. Acquavella, 18 E. 79th (734-6300).

BRIDGET RILEY—Recent paintings and several large paintings from the 60s, plus gouache studies, thru 11/8. Hoffeld & Co., 1020 Madison (734-5505).

JUDITH SHEA—Bronze sculptures of the figure that incorporate cast-iron geometric elements, thru 11/1. Willard, 29 E. 72nd (744-2925).

ELENA SISTO—Paintings that are evocative of landscapes and interiors, thru 11/8. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

DAVID SMITH—Five sculptures and works on paper, from 1955-63, thru 11/1. Knoedler, 19 E. 70th (794-0550).

ARTHUR WEYHE—A site-specific installation that consists of hand-stripped white cedar tripod forms that fill the gallery, thru 11/1. Sculpture Center, 167 E. 69th (879-0430).

57th Street Area

WALTER ANDERSON—Watercolors and drawings of nature, executed between 1940-1965, by this artist who lived on Horn Island, off the Mississippi Gulf Coast, thru 11/1. Ross, 50 W. 57th (307-0400).

RAFAEL CAUDURO—Illusionistic paintings, thru 11/8. Rosenberg, 20 W. 57th (757-2700).

HELEN FRANKENTHALER—Recent abstract paintings, thru 11/1. Emmerich, 41 E. 57th (752-0124).

JOSEPH GLASCO—New large-scale paintings that incorporate fabrics collected by the artist during his recent travels in India, thru 11/8. Gimpel Weitzenhoffer, 724 Fifth (315-2033).

HAROLD GREGOR—Landscape paintings, thru 10/25. De Nagy, 41 W. 57th (421-3780).

AL HELD—Large drawings on paper, from 1980-86, thru 11/8. Emmerich, 41 E. 57th (752-0124).

PAOLO ICARO—Plaster forms and friezes by this Italian artist who occasionally incorporates other found objects, such as broken glass and charcoal, into his work, thru 11/15. Tilton, 24 W. 57th (247-7480).

ARISTODIMOS KALDIS/WALTER MURCH—Paintings/Works on paper. Thru 10/29. Deutsch, 20 W. 57th (765-4722).

FRANZ KLINE—Works on paper, thru 10/31. Del Re, 41 E. 57th (688-1843).

LEE KRASNER—Collages, from 1939-84, thru 11/1. Miller, 41 E. 57th (980-5454).

FERNAND LEGER—Prints, color lithographs and gouache studies, thru 11/1. Donson, 24 W. 57th (245-7007).

ALAN MAGEE—Highly-detailed paintings and drawings of stones and other objects from nature, thru 11/1. Schmidt-Bingham, 41 W. 57th (888-1122).

AGNES MARTIN/LOUISE NEVELSON—Recent geometric paintings/New wall-reliefs in a series entitled, "Mirror-Shadows." Thru 10/25. Pace, 32 E. 57th (421-3292).

JOHN MARTIN—Mezzotints that illustrated Milton's *Paradise Lost*, thru 11/30. Fitch-Febvrel, 5 E. 57th (688-8522).

JAN MATULKA—Precisionist and Cubist drawings in india ink from the '20s and '30s, plus etchings and aqua-

tints, thru 10/29. Schoelkopf, 50 W. 57th (765-3540).

DENNY MOERS—Photographic monoprints of architectural forms and symbols from Turkey and Yugoslavia, thru 11/1. Lamagna, 50 W. 57th (245-6006).

NAM JUNE PAIK—Recent laser paintings, photographs, and a monumental video-sculpture in homage to the Brooklyn Bridge, thru 10/25. Solomon, 724 Fifth (757-7777).

MIKE PARR—Very large drawings on paper and canvas that are attached directly to the wall, plus six small self-portraits, by an Australian artist, thru 11/1. Siegel, 24 W. 57th (586-0605).

HERNANDEZ PUJAN—Abstract paintings and works on paper, thru 11/15. Prats, 24 W. 57th (315-3681).

PETER POSKAS—Recent paintings that depict the passage of seasons through meticulously-rendered images of houses in rural landscapes, thru 11/1. French, 41 W. 57th (308-6440).

DAVID REED—Recent abstract paintings with incongruous textures and gestures, thru 11/1. Protetch, 37 W. 57th (838-7436).

GEORGE RICKEY—Fifteen kinetic stainless steel sculptures, thru 11/8. Zabriskie, 724 Fifth (307-7430).

LARRY RIVERS—New relief paintings that show the artist's continuing fascination with myth, political history, images from popular culture, and the art of past and current masters, thru 11/1. Marlborough, 40 W. 57th (541-4900).

RAYMOND SAUNDERS—Recent paintings, drawings, and collages by this California artist, thru 10/29. Dintenfuss, 50 W. 57th (581-2268).

SEAN SCULLY—Recent abstract paintings, thru 10/28. McKee, 41 E. 57th (688-5951).

GEORGE SEGAL—Plaster sculptures for public commissions, nudes, and reliefs after Cubist paintings by Picasso, Braque, and Gris, thru 11/1. Janis, 110 W. 57th (586-0110).

DAVID TRUE—Recent paintings of dream-like imagery, thru 11/1. BlumHelman, 20 W. 57th (245-2888).

JAMES TURRELL—Recent drawings related to his ambitious Roden Crater project near Flagstaff, Arizona, thru 10/25. Goodman, 24 W. 57th (977-7160).

GEORGE WEXLER/BILLY SULLIVAN—Recent landscape paintings/Figurative paintings and pastels that depict the eclecticism of New York life. Thru 11/5. Fischbach, 24 W. 57th (759-2345).

East Village

DENNIS ADAMS—Sculptures of public architecture, such as bus shelters, that incorporate photographic images, plus recent wall-reliefs, thru 10/31. Nature Morte, 204 E. 10th (420-9544).

JOANNE BROCKLEY—Recent mixed-media sculptures, thru 10/26. Avenue B, 167 Ave. B (473-4600).

MOIRA DRYER—Recent paintings, thru 11/15. Good, 39 Great Jones (420-9063).

FRANK GILLETTE—Abstract drawings made over the past four years, thru 11/2. Loughelton, 19 Second Ave. (529-2288).

SCOTT GILLIS—Realist paintings and drawings with surreal overtones, thru 11/2. Cerigo, 202 Ave. A (777-2579).

DARRAGH HENEGAN—Recent geometric paintings, thru 11/2. M-13, 413 E. 9th (505-9016).

NICHOLAS HOWEY—Geometric paintings in primary colors, thru 11/2. Dash, 632 E. 11th (475-7406).

FRANK ILLO/DIMITRY SCHIDLOVSKY—Life drawings by both, 10/26-31. Finger Fortunes, 155 Second Ave. (598-9613).

JEFF KOONS—"Post-modern" sculptures, thru 10/31. International With Monument, 328 E. 11th (460-0963).

MICHAEL MOONEY—Narrative paintings that depict an apocalyptic vision, thru 11/2. Donahue, 520 E. 11th (477-3442).

AEYUNG PARK—Minimal sculptures created from exotic woods, thru 11/9. Salvador, 216 E. 10th (228-3165).

JONATHAN QUINN—Seascape paintings, thru 11/16. B-Side, 543 E. 6th (477-6792).

CHRISTY RUPP—Recent sculpture, thru 11/2. P.P.O.W., 337 E. 8th (529-1313).

JAMES WALKUS/DONALD VILLEUX—Paintings of imaginary vistas and events/Painted ceramic vessels. Thru 10/31. On the Wall, 328 E. 11th (460-0963).

WALLACE & DONOHUE—Collaborative paintings and constructions, thru 11/9. Postmasters, 66 Ave. A (477-5630).

PAMELA WYE—A recent series of ink drawings, thru 11/9. Pictogram, 443 E. 9th (505-5576).

SoHo and TriBeCa

TAKEFUMI AIDA—All ten houses from this Japanese architect's "Toy Block Houses" series, thru 11/22. Nichols, 83 Grand (226-1243).

JOSEPH AMAR—Three-dimensional wall paintings in beeswax, oil, lead, and dry pigment on plywood, thru 11/19. Cutler, 164 Mercer (219-1577).

RICHARD ARTSCHWAGER—Furniture sculptures from 1962-68, thru 10/25. Boone, 417 W. Broadway (431-1818).

DOMINGO BARRERES—Abstract paintings of shapes, such as cones, spirals, and spheres suspended in a background of gold, thru 10/30. Munroe, 415 W. Broadway (226-0040).

JOSEPH BEUYS—Major works, including several environmental sculptures, drawings, blackboards, and a vitrine, 10/25-11/29. Feldman, 31 Mercer (226-3232).

JOSEPH BEUYS—Posters from the late artist's exhibitions, thru 11/19. Gibson, 568 Broadway (925-1192).

JAMES BROWN—Recent paintings and sculptures, thru 10/25. Castelli, 420 W. Broadway (431-5160).

SAINT CLAIR CEMIN—Sculptures of furniture and other common objects, thru 11/1. Newburg, 44 White (219-1885).

GENE DAVIS—Hard-edge stripe paintings from 1960-66, many of which have never been exhibited before, thru 10/25. Cowles, 420 W. Broadway (925-3500).

LUIS FEITO—Abstract paintings with geometric elements, thru 11/8. Allen, 110 Greene (334-9710).

LOUIS FINKELSTEIN—Landscape, narrative, and allegorical paintings, thru 11/1. Ingber, 415 W. Broadway (226-2221).

LOUISE FISHMAN—Recent abstract paintings, thru 11/15. Baskerville + Watson, 578 Broadway (925-1955).

ROY FOWLER—Recent abstract paintings, thru 11/1. Plumb, 81 Greene (219-2007).

VINCENT GALLO—Paintings of still-life images on rusted metal sheets, thru 10/31. Nosi, 100 Prince (431-9253).

CRISTOS GIANAKOS—New sculptures and works on mylar, thru 11/1. Oscarsson Siegeltech, 568 Broadway (431-3550).

LOUISE HAMLIN—Portraits of musicians, New York cityscapes, and Vermont landscapes, thru 11/5. Blue Mountain, 121 Wooster (226-9402).

BRUCE HELANDER—Colorful collages composed of vintage newspapers, magazines, posters, thru 11/9. Parr, 128 Wooster (219-8645).

JENNY HOLZER—Engraved granite benches and electronic message boards, both displaying the artist's writings, thru 11/1. Gladstone, 99 Greene (431-3334).

JIM HUNTINGTON—Recent sculpture, thru 11/1. Erpf, 568 Broadway (925-6160).

FRANK HYDER—Recent large-scale mixed-media paintings of the figure, thru 11/8. Rentschler, 72 Greene (334-1239).

RON JANOWICH—Large-scale black abstract paintings on arc and cross-shaped canvases, thru 11/1. Van Eck, 420 W. Broadway (219-0717).

R. L. KAPLAN/KEN KIFF—Seven recent paintings that incorporate "skywriting"/Paintings of primal land-

scapes filled with fantasy characters. Thru 11/29. Thorp, 103 Prince (431-6880).

PETER KINLEY—Large-scale paintings that combine symbolic landscape imagery and abstraction, by a London-based artist, thru 11/1. Twining, 568 Broadway (431-1830).

GLORIA KISCH/BILL SULLIVAN—Abstract steel sculpture/Small-scale landscape paintings. Thru 11/1. Schreiber/Cutler, 171 Spring (925-1441).

GARY KUEHN—Recent sculpture, thru 11/8. Gladstone, 99 Greene (431-3334).

LOUIS LIEBERMAN—Mixed-media reliefs, thru 11/8. Davis, 568 Broadway (219-1444).

ROBERT LONGO—Large-scale combine pieces in an exhibition titled "Steel Angels, Part II," thru 11/15. Metro Pictures, 150 Greene (925-8335).

DAVID MARGOLIS—Riveted aluminum sculptures and fresco paintings in an exhibition celebrating the artist's 75th birthday, thru 11/29. Hudson, 105 Hudson (925-7290).

GARY MAYER—Paintings that are evenly balanced compositions of nature, landscapes and figures, thru 11/15. Bouckaert, 100 Hudson (925-6239).

SAM MESSER—Bronze sculptures colored with chemical patinas and enamel, of fish, snakes, men, women, and heads, thru 11/1. Burgin, 270 Lafayette (219-8379).

STEVE MILLER—Paintings with images based on Rorschach blots, thru 11/1. Baer, 270 Lafayette (431-4774).

ROBERT MURRAY—Recent cast and fabricated bronze sculptures with colored patinas, thru 11/11. Green, 152 Wooster (982-3993).

MUNIRA NUSSEIBEH—Oil paintings, thru 11/15. Braathen, 76 Duane (732-4029).

JOHN OKULICK—Wall and free-standing sculptures in wood painted with gold leaf or encaustic, thru 11/12. Hoffman, 429 W. Broadway (966-6676).

MIMMO PALADINO—Recent paintings and sculptures, thru 11/22. Sperone Westwater, 142 Greene (431-3685).

GEORGE RICKEY—Sculpture, thru 11/15. Davidson, 415 W. Broadway (925-5300).

RICHARD RUDICH—Glazed and painted bas-relief portraits based on photographs from the last days of the great European dynasties, thru 11/1. Harris, 383 W. Broadway (431-3600).

CARLOS SOSA—Oil paintings of abstracted figures in bleak, mysterious backgrounds, thru 11/1. Neale, 320 Lafayette (431-5077).

GARY STEPHAN/FREDERICK CHILDS—Recent bronze sculptures/Recent narrative paintings. Thru 11/5. Brown, 100 Greene (219-1060).

DAVE TOMAS—An environmental work titled, "Behind the Eye Lies the Hand of William Henry Fox Talbot," thru 11/8. 49th Parallel, 420 W. Broadway (925-8349).

RALF WINKLER (a.r. penck)—Drawings dated 1956-1964, thru 11/1. Toll, 146 Greene (431-1788).

MICHAEL YOUNG—Paintings that have circles as a central image, in sand, oil, and acrylic, thru 11/15. Lorence-Monk, 568 Broadway (431-3555).

Other

ROMARE BEARDEN—Collages and watercolors of Mecklenburg County, North Carolina, thru 11/1. Cordier & Ekstrom, 417 E. 75th (988-8857).

GORKY GONZALEZ—Ceramics in a traditional colonial style, by a ceramicist from Guanajuato, Mexico, 10/24-30. Amigo Country, 19 Greenwich (620-5796).

STEVEN SALZMAN—Recent paintings, through 11/1. Bernarducci, 17 E. 17th (206-7578).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—231 E. 60th (838-0333). Drawings and watercolors by British artists, including Constable, Gainsborough, John, others; thru 11/15.

GALDY—19 E. 71st (517-8576). "Images of Women" with four centuries of Master Drawings; thru 11/1.

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ART

GRAHAM—1014 Madison (535-5767). "Four Danish Potters," with works by Hansen, Kjaergaard, Reumert, Rokkjaer; thru 11/8.

KOVESDY—897 Madison (628-6886). Futurist works by Exter, Delaney, Kupka, Mattis-Teutsch, Scheiber, others; thru 12/20.

SIMON/NEUMAN—42 E. 76th (744-8460). "Recent Acquisitions," with works by Feininger, Leger, Matisse, Picasso; thru 11/1.

WEINTRAUB—992 Madison (879-1195). Sculptures by Arp, Calder, Miro; thru 11/8.

57th Street Area

HERSTAND—24 W. 57th (664-1379). "Masterpieces of African Art," thru 11/1.

KENT—41 E. 57th (980-9696). "American Myths," with works by Artschwager, Golub, Foulkes, Kearns, Kruger, Petlin, Warhol; thru 11/8.

LEVER/MEYERSON—16 W. 57th (977-9444). "Hans Hofmann and His Legacy," with paintings by Blaine, Bultman, Cavallon, De Niro, Hofmann, Stout, others; thru 12/12.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). "Landscape" with works by Barth, Bleckner, Cucchi, Deutsch, Kiefer, Long, Marden, Smithson; thru 11/15.

ST. ETIENNE—24 W. 57th (245-6734). "Viennese Design and the Wiener Werkstatte," with works by Hoffmann, Klimt, Kokoschka, Moser, Schiele, others; thru 11/8.

URBAN—500 Park, at 59th (593-3306). Japanese Noh theater masks; thru 11/8.

WASHBURN—41 E. 57th (753-0546). A 15th-anniversary exhibition, with works by Bruce, Dove, Hartley, Heade, Johnson, O'Keeffe, others; thru 11/1.

WUNDERLICH—41 E. 57th (838-2555). "Outward Bound"—a collection of 26 marine paintings by Birch, Buttersworth, Moran, Stobart, others; thru 11/8.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). "Modern Sleep," with works by Cemin, Dogg, Hsu, Larm, Lasker, Lemieux, Mosset, Otterson, Plate; thru 11/16.

BRIDGEWATER—208 E. 7th (505-9977). "Modern Man: Ancient Irony," with works by Josh, Radakovich, Webb; thru 11/9.

BROMM—170 Ave. A (533-4233). "Subjective" works by Bolt, Carter, Graupe-Pillard, Shane, Sharon; thru 11/9.

HUMPHREY—242 E. 5th (529-0692). Paintings, sculptures, serigraphs, lithographs, and Pre-Columbian ceramics; thru 10/26.

SHARPE—175 Ave. B (777-4622). Sculpture by Ahrens, Bailey, Goodell; thru 11/16.

ZEUS-TRABIA—437 E. 9th (505-6330). Works by Asch, Oberst, Lorinser; thru 11/2.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). "Luminosity," with works by Bertolotto, Marcheschi, Schwendinger, Seide, Staller, Victoria, Wagner; "Breathing Walls"—an installation by Nene Humphrey; thru 11/8.

BEITZEL—113 Greene (219-2863). "Natural Desire," with works by Barth, Brewster, Hecks, Hughes, Poussette-Dart, Wofford, others; thru 11/1.

CASTELLI—142 Greene (431-6279). Recent works by 51 artists who attended Skowhegan School of Painting and Sculpture in the past decade, selected by Linda Shearer, Patterson Sims, and Diane Waldman; thru 10/25.

ESMAN—70 Greene (219-3044). Works by 21 European "Outsiders," including Corbaz, Gill, Wilson, Wofli, others; thru 11/15.

HENOCH—80 Wooster (966-6360). Fall invitational, with works by Hoppock, Kelly, Luino, Means, Michelson, Ring; thru 10/26.

KIND—136 Greene (925-1200). "Dream Faces," with works by CPLY, Hajjiri, Kubota, Nutt, Ramirez, Warren, Wilson, Wofli, Zush; thru 11/8.

LANG & O'HARA—568 Broadway (226-2121). Works by four French artists, including Alberola, Calle, Frize, and IFP-INFORMATION, FICTION, PUBLICITEE (Brun & Pasqualini); thru 11/1.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Monotypes by Dubasky, Lobdell, Ossorio, Resnick, Willis, others; thru 11/1.

PIETRASANTA—81 Franklin (219-3128). "From Maquette to Monument," with sculptures by Arman, DeWoody, Flanagan, Grau, Nesbitt, Rayberry, Staller, Strider; thru 11/28.

PRATT MANHATTAN—Puck Building, 295 Lafayette (718-636-3517). "Prints of the American West," by Bodmer, Catlin, Farny, Remington, Russell, others; thru 11/21.

RUBIN—411 W. Broadway (226-2161). "The Constructed Image," with works by Duff, Kelly, Lee, Rockburne, Stella, Tuttle, others; thru 11/7.

SONNABEND—420 W. Broadway (966-6160). Works by Bickerton, Halley, Koons, Vaisman; thru 11/8.

SORKIN—150 Franklin (925-4942). Sculptures by Bladen, Clark, Pfaff, Reyes; thru 11/1.

Other

BARUCH—135 E. 22nd (505-2192). "Women Artists of the Surrealist Movement," with works by Carrington, Fini, Hugo, Kahlo, Miller, Sage, others; thru 11/7.

CITY UNIVERSITY OF NEW YORK—33 W. 42nd (790-4331). "25th Anniversary Commemorative Art Exhibit," with works by Carlson, Goldsmith, Lintz, Okamoto, Rabinovich, Snyder, Zaima; thru 11/21.

CORNELIUS—170 Fifth (243-7171). "Geometry Now," with works by Armleder, Bleckner, Halley, Haynes, Levine, Reed, Taaffe, others; thru 10/31.

IBM—56th at Madison (407-6100). "Bent Wood and Metal Furniture: 1850-1946," with works by Breuer, Hoffmann, Mies van der Rohe, Rietveld, others; "Young America: A Folk Art History," thru 11/15.

LONGWOOD ARTS—P.S. 39, 965 Longwood Ave., Bronx (842-5659). Experimental prints by Dreyfuss-Smith, Feinstein, Godwin, Lovell, Quintero, others; thru 11/15.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Astrazione," with works by Bonoli, Camurati, Casar, Ionda; thru 11/11.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Drawing Center 10," with works by artists who had their first significant exhibition at The Drawing Center, including Bosman, Lawson, Nechvatil, Winters, others; thru 11/17.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St. (718-875-4031). Works that are unframed and pinned to the wall, by Diamond, Helal, Mozentner, Nagy, Ross; thru 11/1.

PHOTOGRAPHY

BRASSAI/DENNIS FARBET—Photographs of Paris in the 30s/Paintings on large-scale color photographs of the southern California landscape. Thru 11/8. Miller, 138 Spring (226-1220).

MARK COHEN—Twenty black-and-white photographs that depict fragments of day-to-day life, thru 11/8. Zabriskie, 724 Fifth (307-7430).

RAYMOND DEPARDON—"San Clemente" and selected photographs, thru 11/8. Burden, 20 E. 23rd (475-8790).

JED DEVINE—"The Bethesda Terrace"—a recently published portfolio of 102 palladium prints made prior to the recent restoration of the Bethesda Terrace in Central Park, thru 11/1. Wolf, 30 W. 57th (586-8432).

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored albumen photographs from around the world, circa 1870-1895; thru 11/14.

LORRAINE ENGLEHARDT—Recent photographs of nautical subjects, thru 11/7. Soho Photo, 15 White (226-8571).

I. C. P.—Fifth at 94th (860-1783), Tues. 12-8 (5-8 free), Wed.-Fri. 12-5, Sat.-Sun. 11-5, \$2.50 admission. David Hockney's Photocollages: A Wider Perspective; Art & Advertising: Commercial Photography by Artists; thru 11/9.

LARRY JOHNSON—New photographs, thru 11/8. 303, 303 Park Ave. South (477-4917).

LIFE GALLERY—Time & Life Building, Sixth Ave. at

50th, Room 28-58 (841-2300). By appointment. "Life Photographs from the First Fifty Years: 1936-1986"; thru 11/28.

LOWINSKY—38 E. 57th (593-3320). 19th- and 20th-century photographs by Howlett, Lange, Modotti, Muybridge, Strand, Weston, others; thru 11/15.

PARSONS—66 Fifth Ave. (741-8900). Photographs by Parsons's photography faculty, including Abranowicz, Anos, Barrett, Bassman, Hyams, Kane, Lewis, Rosenthal, Vestal; thru 11/1.

PHOTOCOLLECT—740 West End (222-7381). Photographs of railroad imagery from the 19th and 20th centuries, by Abbott, Delano, Fink, Goldin, McFarland, Metzger, Steiglitz, Watkins, others; thru 11/29.

ROSAMOND WOLFF PURCELL/JASCHI KLEIN—Photographs of animals from a book titled, *Illuminations, A Bestiary*/Photographs by a young German filmmaker; thru 11/20.

ROSALIND SOLOMON—Photographs of people in India, Guatemala, and Peru, thru 11/4. Lieberman & Saul, 411 W. Broadway (431-0747).

STALEY-WISE—177 Prince (777-1590). "The Golden Age of Hollywood," with prints by Allan, Coburn, Willinger; thru 11/1.

PHILIP TRAGER—Photographs of Andrea Palladio's 16th-century villas, in conjunction with the photographer's latest book, "The Villas of Palladio," thru 11/29. Witkin, 415 W. Broadway (925-5510).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby (718-596-2222). 10/24, 25, 31, 11/1 at 8: Jim Calder and Andre Baer's "Okee-La-Homa." \$8.

FRANKLIN FURNACE—112 Franklin (925-4671). 10/23 at 8:30: Oscar McLennan's "Drip, Drip, When a Duck is Not a Duck." \$6.

PERFORMING GARAGE—33 Wooster (966-9796). 10/22-26 at 8: Jo Andres's "Vita Da Vida," with Hayo David, Anne Iobst, Lucy Sexton, Rebecca Moore. \$8.

P.S. 122—150 First Ave. (477-5288). 10/26 at 4: "Hot-house Improvisations." \$4.

THE KITCHEN—512 W. 19th (255-5793). 10/22-11/1, Wed.-Sun. at 8:30, Sat. at 8:30 and 11: John Jesurun's "White Water." \$10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-3717). Wed.-Sun. 10-5, Tues. 10-8. \$2.75, seniors & students \$1.50. (Free Tues. 5-8). Craft Today: Poetry of the Physical; 10/26-3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples... "Brazilian Princess," the World's Largest Cut Gem... Carl Ethan Akeley, 1864-1926: Renaissance Man... City of Light; thru 3/1... Dark Caves, Bright Visions: Life in Ice Age Europe; 10/23-1/18.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Art of Japan: Selections from The Burke Collection; thru 12/7.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. \$3 suggested donation; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... The Hillman Foundation Collection of Modern French Painting; thru 1/5/87... Celebration Textiles: Faces and Places; thru 12/1... Monumental Drawing: Works by Twenty-Two Contemporary Americans; thru 11/10... Hiroshige: One Hundred Views of Edo; thru 11/5... Reinstallation of Islamic Collection... The Machine Age in America 1918-1941; thru 2/16... American Works on Paper 1918-1941; thru 12/1.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, \$3; seniors and students \$1.50, free Tues. after 5... "I'll Buy That: 50 Years of American Consumer Products;" thru 1/4.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1, students and seniors 50¢. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$3.50, students and seniors \$2. (Free Tues. 5-9)... Works by Richard Long; thru 11/30... Recent Acquisitions; thru 11/2... Angles of Vision: French Art Today; thru 11/30.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$3, seniors and students \$1.75... Israel in Antiquity: From David to Herod... Coins Reveal... The Holocaust by George Segal... Art and Exaltation: Treasures of the Jewish Museum; thru 8/87... Jewish Themes/Contemporary American Artists II; thru 11/16... Mayim by Stacey Spiegel; thru 11/16... Mariana Cook Photographs: Israeli Portraits; thru 1/4... Recent Israeli Art: Selections from the Jewish Museum Collection; thru 12/21... In The Picture; thru Aug. '87.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4.50; children and seniors \$2.25... Greek and Roman Treasury... Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D... New Galleries for Ancient Near Eastern Art... Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)... The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru Jan. '87... Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87... Bamana: Sculpture from West Africa; thru 3/1/87... Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 1/31... Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4... 15th-18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4... In Pursuit of Beauty: Americans and the Aesthetic Movement; 10/23-1/11. **The Cloisters**, Fort Tryon Park (923-3700). Tues.-Sun. 9:30-5:15. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$3 suggested donation... Mrs. Delany's Flower Collages from the British Museum; thru 11/2... Flowers in Mediaeval Manuscripts; thru 11/2... Nineteenth-Century French Drawings from John S. Thacher and Other Morgan Collectors; thru 11/9... The Name and Nature of A.E. Housman, from the Collection of Seymour Adelman; thru 11/9.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. \$5; students \$3.50; seniors \$2... Morris Louis; thru 1/4... New Photography II; thru 1/6.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, \$2; seniors and students \$1. Art and Artifacts From North and South America, Ancient to Modern... I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2... A Frog, He Would A Wooin'—A Celebration of Amphibia; thru 10/27... Rooms From the Home of John D. Rockefeller Sr... Statue of Liberty Centennial; thru 11/9... Beyond the Golden Door: Settlement Houses in New York City; thru 11/9... The Best of the Best-Dressed List; thru 5/14... Selling The Show: Turn-of-the-Century Theatre Posters; 10/28-5/10.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2.50, seniors and students \$2... In Support of Liberty: European Paintings of the 1883 Pedestal Fund Art Loan Exhibition; thru 11/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12-6, Fri. noon-10, Sat. noon-8. Closed Mon. & Tues. Suggested admission \$3. A Distanced View: One Aspect of Recent Art from Belgium, France, Germany and Holland; thru 11/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5. \$2;

children \$1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Treasures of Botanical Illustration; thru 10/26... Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22... Storied Shores: Lake George in Legend and History; thru 1/11... Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; 10/22-3/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9... Berg Collection of English and American Literature; thru 11/1... Moneta Sleet, Jr.: Pulitzer Prize Photojournalist; thru 11/8... Max Ernst: Beyond Surrealism; thru 1/17. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Backstage at the Opera; thru 11/15... Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10-5; Sat.-Sun. 12-5:30. Contribution suggested... The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo... The Arnold and Seena Davis Collection; thru 11/16... Television's Impact on Contemporary Art; thru 11/9... Subway: Photographs by Bruce Davidson; thru 11/30... Errietta Maria Vordoni: Paintings; 10/25-12/6.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10-6. \$4, seniors \$3, children \$2. The Promise of America; thru 3/1/87... Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Dec.

STUDIO MUSEUM IN HARLEM—144 W. 125th (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. \$1.50; children 50¢. The Stone Churches of Ethiopia; thru 12/28... Contemporary Sculpture from the Permanent Collection; thru 12/28... Nellie Mae Rowe: Folk Artist; thru 12/28.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$4, seniors \$2. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Major Acquisitions Since 1980: Selected Paintings and Sculpture; thru 11/30... John Singer Sargent; thru 1/4. **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Paintings and Drawings by Walter Murch (1907-1967); thru 11/18.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/22 at 10 & 2: Magnificent Jewels including a Highly Important Selection of Diamonds, the Property of Caroline Ryan Foulke. On view from 10/17. 10/25 at 10:30: Fine English and Continental Furniture, and Object of Art. On view from 10/18. 10/27 at 10: Russian Works of Art and Objects of Vertu. On view from 10/23. 10/28 at 10: The Patino Collection of Important English and Continental Silver, and Silver Gilt. On view from 10/23. 10/28 at 2: Important English and Continental Silver. On view from 10/23. **East**, 219 E. 67th St. (606-0400). 10/22 at 10: Chinese and Japanese Ceramics, Works of Art and Furniture. On view from 10/18. 10/27 at 2: English and Continental Porcelain. On view from 10/23. 10/28 at 10: 19th Century European Paintings, Drawings, and Watercolors. On view from 10/24.

DOYLE—175 E. 87th St. (427-2730). 10/22 at 7: American Paintings. On view from 10/18.

PHILLIPS—406 E. 79th St. (570-4830). 10/25 at 10:30: Country and Victorian Furniture including a Collection of American and English Majolica. On view from 10/18.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/24 at 10:15 & 2: Sotheby's Arcade Auctions: American Paintings. On view from 10/18. 10/24, 25 at 2: Important American Furniture, Folk Art, Folk Paintings and Chinese Export Porcelain. On view from 10/18. 10/25 at 10:15: The American Folk Art Collection of Don and Faye Walters. On view from 10/18. 10/27 at 10:15: Important Chinese Snuff Bottles from the Collection of Janos Szekeres - Pt I. On view from 10/22. 10/28 at 10:15 & 2: Important 19th Century European Paintings, Drawings, and Watercolors. On view from 10/23.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon-2 and 3-7; Wed. and Sat., 11 a.m.-2 and 3-7; Sun., noon-6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, October 22

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor. Basically Bach Festival. Bach's *Magnificat in D*; Handel's *Dixit Dominus*. Avery Fisher Hall at 7:30. \$10-\$25.

JEROME ROSE, pianist. An all-Liszt program, in honor of the composer's birthday. Alice Tully Hall at 8. \$10.

CHAMBER MUSIC AT THE Y—Works by Mozart, Debussy, Silverman, Schubert. 92nd Street Y at 8. \$11-\$15.

LANI MISENAS-PADUA, soprano. With pianist Richard Bower. Works of Fauré, Wolf, Donizetti, Bernstein. Merkin Concert Hall at 8. \$7, \$15.

EMANUEL VARDI, viola. Music of Brahms, Bach, Shostakovich, Vardi. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

DEREK SMITH, pianist. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$2.

HUNTER SYMPHONY—Works by Tchaikovsky, Boyce, Strauss. Hunter College, 69th St. between Lexington and Park (772-5020), at 8. \$5.

DAVID DUBAL, pianist. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

TOM VARNER, French horn. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, October 23

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor. Mahler's Symphony No. 6. Avery Fisher Hall at 8. \$7.50-\$35.

FINLANDIA SINFONIETTA, Ari Rasilainen conductor; violinist Jussi Pesonen, oboist Aale Lindgren. Works by

Bach, Tchaikovsky, Sibelius. Merkin Concert Hall at 8. \$15.

YEHUDA HANANI, cellist. With pianist Seymour Lipkin, the Lark String Quartet. Music of Couperin, Bach, Beethoven, Messiaen. 92nd Street Y at 8. \$7.50-\$10.

CHRISTINE AZZONI SEPE, pianist. Music of D. Scarlatti, Debussy, Rachmaninoff. Trinity Church, Broadway and Wall St., at 1. Free.

BARBARA ANN MARTIN, soprano. JASA, 40 W. 68th St. (724-3200), at 1. Free.

ANDREW DE MASI, harpsichordist. Music of Escarlatti, Albero, Nebra, Pasquini. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

BARGEMUSIC—Theodore Arm, violinist, Ik-Hwan Bae, violinist, Fred Sherry, cellist, David Schiffrin, clarinetist, Toby Appel, violinist. Works by Hummel, Dahl, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$12.

Friday, October 24

NEW YORK PHILHARMONIC—See 10/23.

BEAUX ARTS TRIO—Menahem Pressler, pianist, Isidore Cohen, violist, Bernard Greenhouse, cellist. Works by Haydn, Rochberg, Brahms. Metropolitan Museum at 8. \$15.

NIGI SATO, soprano. Traditional Japanese folk songs, and the world premiere of three new songs by American composer David Diamond. Asia Society, 725 Park Ave. (517-ASIA), at 8. \$20.

L. SUBRAMANIAM AND V. G. JOG, violinists. Town Hall at 8. \$7-\$50.

MANHATTAN PHILHARMONIA, David Gilbert conductor; pianist Cullen Bryant. Music of Wagner, Liszt. Manhattan School of Music, 120 Claremont Ave. (749-2802), at 8. Free.

NINA STERN, recorder/**MARTHA MCGAUGHEY**, viola da gamba/**ARTHUR HAAS**, harpsichord. Works by Handel, de la Barre, Rameau, Marais. The Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. \$6.

ANDREW BOLOTOWSKY, flutist/**ROBERT SHAUGHNESSY**, guitarist. Works by Fauré, Schubert, Grieg, Borodin, Brahms. Lincoln Center Library at 4. Free.

CELTIC THUNDER—Traditional Irish and Irish-American music. New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. \$8.

MARY GRACE AND FRIENDS—Folk music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. \$4.

JAZZ AT NOON—Guest is Derek Smith, pianist. Lunch-hour open jam session. Cafe 43, 147 W. 43rd St. (869-4200), at 12. \$4.

MILT HINTON—Jazz. Jamaica Arts Center, 161-04 Jamaica Ave. (718-658-7400), at 7:30. \$12.

ARTHUR HABER, singer-guitarist. Folk, rock, and pop music. The Good Coffee House, 53 P.P.W., Brooklyn (718-768-2972, Fri. after 9 only), at 9:30. \$4, including light refreshments.

Saturday, October 25

NEW YORK PHILHARMONIC—See 10/23.

BEAUX ARTS TRIO—See 10/24.

AFRO-CUBAN MEETS AFRO-BRAZILIAN JAZZ—With Mario Bauza, Dizzy Gillespie, Paquito D'Rivera, Tania Maria, Jorge Dalto, Daniel Ponce, others. Town Hall at 8. \$20.

JULIUS GROSSMAN ORCHESTRA—With pianist Abbey Simon. Music of Bartok, Beethoven, Chopin. Alice Tully Hall at 8. \$12, \$14.

NIGI SATO, soprano. See 10/24.

HABANA, ANTOLOGIA MUSICAL—Classical, popular, and Cuban-zarzuela music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. \$16, \$18.

RAFFI AND THE RISE AND SHINE BAND—Music for children. Symphony Space at 1 and 4. \$8.

COMPOSERS CONCORDANCE—Music of Joyce, Liebermann, Wallach, Luening, Bond, Nielsen, Callaway. St. Ignatius Episcopal Church, 552 West End Ave. (564-4899). \$6.

FESTIVAL OF INDIA—Music of North India, with Amjad Ali Khan. Triplex Theater, 199 Chambers St. (618-1980), at 8. \$10-\$25.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. 50¢ admission to house.

ANITA GELBER, pianist. Lincoln Center Library at 2:30. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; violinist Aaron Rosand. Music of Tchaikovsky, Enesco, Kodaly. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. \$13-\$18.

Sunday, October 26

ALICIA DE LARROCHA, pianist. Music of Beethoven and Albeniz. Avery Fisher Hall at 3. \$9-\$17.

ELY AMELING, soprano. With baritone Ruud van der Meer, pianist Rudolf Jansen. Wolf's *Spanisches Liederbuch* cycle. Alice Tully Hall at 3. \$17.50.

SWEET HONEY IN THE ROCKS—Black American choral singing. Avery Fisher Hall at 8:30. \$12-\$17.

JOY BLACKETT, mezzo-soprano. Works by Hoiby, Ariosti, Brahms, Ravel. Alice Tully Hall at 8. \$10, \$12.

LES ARTS FLORISSANTS—Music of Bouzignac, Moulinie, Charpentier, Couperin. Metropolitan Museum at 8. \$12.

MUSIC FROM MASSACHUSETTS—"An Austrian Retrospective," with works by Wellesz, von Zemlinsky, Berg, Marx, Schubert. Merkin Concert Hall at 8:30. \$8.

STRING FEVER—Classical and swing-time music by an all-woman orchestra. Town Hall at 4. \$10, \$15.

COLLEGIATE CHORALE, Robert Bass conductor; with organist William Trafka. Music of Bach and Hawley. St. Bartholomew's Church, Park Ave. at 51st St. (751-1616), at 3. \$10.

EARLY MUSIC AT ST. IGNATIUS—Amici Musicali in a program entitled, "Songs of Arcadia: Italian Madrigals from *Il Pastor Fido*." 87th St. and West End Ave., at 4. \$5.

CLIVE LYTGOE, pianist. Music of MacDowell and Brahms. Cathedral of St. John the Divine, Amsterdam Ave. at 122th St. (662-2133), at 3:30. Free.

NANCY PARRELLA, organist. Music of Bach. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

RAFI AND THE RISE AND SHINE BAND—See 10/25.

ST. PETER'S CHURCH—At 5, Jazz Vespers with the Paul Knopf Trio; offering. Lexington Ave. and 54th St.

HEAVENLY JAZZ—With Toots Thielemans, Roger Kellaway, Gene Bertocini, Michael Moore. Church of the Heavenly Rest, Fifth Ave. at 90th St. (369-8040), at 5. \$8.

OMEGA ENSEMBLE—Works by Mozart and Dvorak. Fifth Avenue Presbyterian Church, 7 W. 55th St., at 2. Free.

BARGEMUSIC—See 10/23. Today at 4.

QUEENS SYMPHONY ORCHESTRA—See 10/25. Today at 2.

CON BRIO ENSEMBLE—Works by Glinka, Ginastera, Brahms. The Church on the Hill, 167-05 35th Ave., Flushing, N.Y., at 8. \$3.

CHOIR OF ST. CHARLES BORROMEO CHURCH—Christ Church and Holy Family Episcopal Church, Clinton and Kane Sts., Brooklyn Heights (718-624-0083), at 4. \$10.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor. New works by Hispanic composers. Prospect Park Picnic House, P.P.W. and 5th St., Brooklyn (718-788-0055), at 3. \$5.

BRONX SYMPHONY ORCHESTRA, Robert Black conductor. Works by Wagner, Schubert, Dvorak. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 2. Free.

Monday, October 27

LIONEL RITCHIE—Madison Square Garden at 8. \$17.50, \$20.

HOMAGE TO VILLA-LOBOS—An all-Villa-Lobos program in honor of the composer's centenary, conducted by Nelson Nirenberg. With pianist Nelson Freire, cellist Aldo Pariso, Yale University School of Music's Cello Ensemble, soprano Carla Cortner, guitarists Carlos Barbosa-Lima, Sharon Isbin, St. Luke's Chamber Ensemble, Chamber Chorus of the Oratorio Society of New York. Alice Tully Hall at 7:30. \$20, \$22.50, \$25.

SYLVAN WINDS—Music of Beethoven, Haydn, Ibert, Gounod, Francaix. Merkin Concert Hall at 8. \$8.

HAYDN-MOZART CHAMBER ORCHESTRA—Music of Mozart. Trinity Church, Broadway and Wall St., at 1. Free.

BERNARD GOLDBERG, flute/**MITCHELL VINES**, piano. Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

Tuesday, October 28

LIONEL RITCHIE—See 10/27.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; baritone Sherrill Milnes, the Crane Chorus. William Schuman's *On Freedom's Ground* (world premiere). Avery Fisher Hall at 8. \$7.50-\$35.

YUVAL FICHMAN, piano. N.Y. debut. Works by Haydn, Beethoven, Chopin, Schumann, Ginastera. 92nd Street Y at 8. \$5-\$8.

NEW YORK SYMPHONY—Alice Tully Hall at 8.

LARK QUARTET—N.Y. debut. Music of Beethoven, Larsen, Britten, Mendelssohn. Merkin Concert Hall at 8. \$8.

DANIEL STRING QUARTET—Works by Mozart, Partos, Smetana. Merkin Concert Hall at 2. \$2.

ANDREA STRING QUARTET/BERKSHIRE WIND QUINTET/SAMUAL BRODSKY, pianist/**CHARLES URBONT**, bass cellist. William Ryden's *Chamber Diversions* (world premiere). Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$6.

MARY WYNSTON, soprano/**BARRY FARBER**, piano. Music of Verdi, Schumann, Brahms, Wolf, R. Strauss, Debussy. Trinity Church, Broadway at Wall St., at 12:45. Free.

LI RUI-XING, piano. Music by Tcherenpin, He Lu-Ding, Lao Shi-Cheng. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

QUINTET OF THE AMERICAS—Music of Douglas, Shore, Villa-Lobos, Thuile, Enriquez, Ligeti. Center for Inter-American Relations, 680 Park Ave. (249-8950), at 8. \$8.

HUDSON CHAMBER PLAYERS—Works by Czechoslovakian composers, including Martinu, Stich, Janacek, Dvorak. Jan Hus Church, 351 E. 74th St., at 7. \$5.

COMMUNITY JAM—Political rock, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. \$3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, \$15-\$90. 10/21 at 7:30: Mozart's *Le Nozze di Figaro*, Levine conducting; Soderstrom, Battle, von Stade, van Dam, Hampson. 10/22 at 8: Puccini's *Ma-*

dama Butterfly, Santi conducting; Scotto, Catania, Moldovanu, Nucci. 10/23 at 8: Verdi's *Aida*, Santi conducting; Millo, Bumbry, Giacomini, Plishka, MacNeil. 10/24 at 7:30: *Le Nozze di Figaro*; same as 10/21. 10/25 at 2: Puccini's *Tosca*; Navarro conducting; Marton, Domingo, Pons, Tajo. 10/25 at 8: *Madama Butterfly*; same as 10/22, except Watanabe for Scotto. 10/27 at 7:30: *Le Nozze di Figaro*; same as 10/21, except Griffl and Erickson for Soderstrom and Battle. 10/28 at 8: *Aida*; same as 10/23, except Arroyo for Millo.

New York City Opera

NEW YORK STATE THEATER—Through 11/16. Note: all operas in foreign languages have supertitles. Tickets, \$7-\$30. 10/21: no performance. 10/22 at 8: Massenet's *Werther*, Comissiona conducting; Woods, Marsee, Garrison, Parker. 10/23 at 8: Massenet's *Cendrillon*, Bernardi conducting; Esham, Mills, Beer, Shaulis, Parker. 10/24 at 8: Prokofiev's *The Love for Three Oranges*, Keene conducting; Walker, Castle, Evans, Lankston, R. McKee. 10/25 at 2: Boito's *Mefistofele*, Keene conducting; Christos, Frances Ginsberg (debut), Cheek, Grayson. 10/25 at 8: Massenet's *Don Quichotte*, Bernardi conducting; Marsee, Dworchak, Opalach. 10/26 at 1: Gounod's *Faust*, Sicilianis conducting; Hynes, Iauco, Leech, Link, Stone. 10/26 at 7: Strauss's *Die Fledermaus*, Palco conducting; Cummings, Munro, Theyard, Orth, Hamilton, J. McKee, Billings, Harold, dancer Patricia McBride. 10/28 at 8: Verdi's *La Traviata*, Varon conducting; Munro, Thomsen, Fazah.

Other

AMATO OPERA—10/25-11/23: Bizet's *Carmen*; 10/25, 31, 11/1, 8, 14, 15, 21, 22 at 7:30; 10/26, 11/9, 23 at 2:30. 319 Bowery at 2nd St. (228-8200). \$10.

DIAMILEN, an opera-ballet by Bizet. Manhattan Opera Theatre production by Allan Charlet. CAMI Hall, 165 W. 57th St. (877-6443). 10/23 at 8. \$10.

LIGHT OPERA OF MANHATTAN—Through 11/2: Friml's *The Vagabond King*. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed. at 2 and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. Wed. Thurs. \$17.50; Fri.-Sun. \$20.

NEW YORK GILBERT AND SULLIVAN SOCIETY—A 50th-anniversary gala evening of song and story. CAMI Hall, 165 W. 57th St. (877-6443). 10/25 at 7:30. Free.

OPERATIC CONCERT—Carlo Menotti presents 20 singers in excerpts from Verdi, Bizet, Puccini, Catalani, Cilea, Johann Strauss, Lehar, Bernstein. Christ Church Methodist, Park Ave. and 60th St. 10/25 at 7. \$10.

DANCE

The Joffrey Ballet

CITY CENTER THEATER—Through 11/16. Tickets, \$5-\$40. 10/21 at 8: *Reflections, Passage, Confetti, Force Field*. 10/22 at 8: *A Wedding Bouquet, Monotones, Les Patineurs*. 10/23 at 8: *Cloven Kingdom, The Heart of the Matter, Italian Suite*. 10/24 at 8: *Birthday Variations, Round of Angels, Valentine, Light Rain*. 10/25 at 8, 10/26 at 2 and 7:30: *The Taming of the Shrew*. 10/28 at 8: *A Wedding Bouquet, Monotones, Les Patineurs*. 10/29 at 8: *Arden Court, Esteemed Guests* (N.Y. premiere of Mark Morris's work), *Kettentanz*.

The Feld Ballet

JOYCE THEATER—Through 10/26. Tickets, \$25. 10/21 at 8: *An Evening at Gravity's Edge, The Grand Canon, Medium: Rare, Aurora I, Bent Planes*. 10/22 at 8: *Harbinger, Medium: Rare, Theatre, Skara Brae*. 10/23 at 8: *Bent Planes, Over the Pavement, Skara Brae*. 10/24 at 8: *Aurora I, Theatre, Medium: Rare, The Jig Is Up*. 10/25 at 8: *Harbinger, Medium: Rare, Return to Maria La Baja, Skara Brae*. 10/26 at 2: *Aurora I, Theatre, Straw Hearts*. 10/26 at 7:30: *Bent Planes, Adieu, Medium: Rare, The Jig Is Up*.

Next Wave Festival

BROOKLYN ACADEMY OF MUSIC—Through Dec. 30. 10/22 at 7, 10/23-25 at 8, 10/26 at 2: **Ping Chong's Fiji Company**: *The Angels of Swedenborg*, New York premiere, dance-theater inspired by Borges essays. \$14

and \$18. 10/28 at 7, 10/29-11/1 at 8, 11/2 at 2: Belgian dancer-choreographer **Anna Teresa de Keersmaecker** makes her New York debut with three other dancers in *Rosas Danst Rosas*, a work placing everyday movement within a formalist structure. 30 Lafayette Ave. \$15. (718-636-4100).

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—10/22, 24 at 8, 10/26 at 2: Ann Marie DeAngelo's **Ballet D'Angelo**: *The Last of the Best*, a dance-theater piece about the Statue of Liberty's illegitimate daughter. Riverside Drive at 120th St. (864-2929). \$7.50.

Other

CODANCECO—"Broken Pieces," two programs, including premieres. Program A—Wil Swanson's *Ekagrata* (world premiere), *Stunt Plus*, *Guardian Angels*, *Ward*. 10/24 at 8; 10/26 at 3. Program B—*Broken Pieces*, by Eiko and Koma (world premiere), *Plan der Liebe*, by Ralph Lemon, score by Scott Killian (world premiere), *Stunt Plus*. 10/23, 25 at 8. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). \$7.

DANCE FOR LIBERTY—Ruby Shang and Company, Dancers in a "simul-dance"—150 dancers on the steps of the New York Public Library, and 150 at the Trocadero in Paris—honoring the Statue of Liberty's centennial. Fifth Ave. at 42nd St. 10/28 at noon (6 p.m. in Paris). Free.

DANCE THEATRE OF HARLEM—10/24 at 8: Geoffrey Holder's *Douglas*, Glen Tetley's *Voluntaries*, and John Taras's *Firebird*. 10/25 at 8: Balanchine's *Allegro Brilante*, Rabovsky's *Saffron Knot*, John McFall's *Toccata e Due Canzoni*, and Billy Wilson's *Concerto in F*. Lehman Center for the Performing Arts, Lehman College, Bronx (960-8833). \$13-\$17.50.

DIANE JACOBOWITZ DANCE THEATER—"Dancing in a New Space," a program of works by Jacobowitz and others. Triangle Theater, LIU Brooklyn Campus, Flatbush Avenue Extension and DeKalb Ave. (718-467-2725). 10/24-25 at 8, 10/26 at 2. \$7.

HARRY—Senta Driver's company presents two new collaborations, *Video 5000* (with Dennis Diamond) and *Semi Formal* (with David Carl Robinson). 10/28 at 7:30; 10/30, 11/1 at 8: *Video 5000, Survivors (The Black Trio)*, *Semi Formal*; 10/29, 10/31 at 8; 11/2 at 2: *Video 5000, Secret Kindnesses, Semi Formal*. Joyce Theater (242-0800). \$15.

IRIS ROSE—The actress-writer performs theatrical pieces incorporating stylized movement and texts written or borrowed. Danspace Project at St. Mark's Church Parish Hall, Second Ave. and 10th St. (674-8112). 10/23-26 at 8:30. \$6.

LARKSPUR DANCE THEATER—Regina Larkin-Petron and her company. The Field at Pineapple, 599 Broadway. Houston St. between Broadway and Mercer (966-3717). 10/24 at 9, 10/25-26 at 8. \$7.

NEW SOLE SISTERS, a jazz-tap revue by Jane Goldberg, who appears with Frances Nealy, Brenda Bufalino, Josephine McNamara, Harriet Browne, Sarah Petronio, Dianne Walker, Jenny Lane, Mabel Lee, and others. La Mama, 74A E. 4th St. (475-7710). Through 11/2. Wed.-Sun. at 7:30. \$10.

NORTH/SOUTH DANCE FESTIVAL—Wendy Osserman Dance Company; David Zambrano. Taller Latinoamericano, 19 W. 21 St. (255-7155). 10/23 at 9. \$8.

POET IN NEW YORK—Contemporary and flamenco dancing by Rosario Serrano and Jackie Wilford. Kazuko Hirabayashi Dance Theatre, 330 Broome St., between Bowery and Christie (966-6414). 10/25-26 at 8. Call for ticket information.

SEX & DANCE—Erotic dance from pas de deux to 'mud wrestling', a two-week festival curated by Barry Laine. 10/23-26 at 8: *X-Posed, It's All in the Head, A Nun Story*, and *Classical Indian Dance*; 10/24-25 at 11: *Mud Wedding, Tapping and Talking Dirty, Whip Dance*, and *Bi-coastal Stud*. P.S. 122, 150 First Ave. at 9th St. (477-5288). \$7.

STILLER & WILLOUGHBY DANCE COMPANY—Jamie Stiller's *Pendulums and Perpetual Motion*, *The Necessary Imbalance*, and *Exiles Café*; and Anita Willoughby's *East/West Movements, Movable Sculptures*, and *Just Beginnings*. Nikolais/Louis DanceSpace, 33 E. 18th St. (924-0077). 10/24-25 at 8, 10/26 at 3. \$7.

OTHER EVENTS

FALL FESTS, FETES, AND FIGURINES—The **Eighth Annual Fall Antiques Show** at the Pier (Pier 92, West 52nd St. and the Hudson River) takes place 10/23-26. American furniture, paintings, and decorative accessories ranging from the 17th century through the 1950s will be featured. Noon to 10 p.m. daily, 11 a.m. to 6 p.m. on Sunday (\$7)... **Crafts Park Avenue** opens up 10/24 and continues through 10/26 at the Park Avenue Armory (66th-67th Sts.). Two hundred craftspeople display pottery, jewelry, blown glass, hand-painted silks, handwoven garments and tapestries, woodworks, leather accessories, photographs, paintings, etc. Fri., 5-7 p.m.; Sat., 11 a.m.-9 p.m.; Sun., noon-7 p.m. (\$4 weekday, \$5 weekend)... The Church of Good Shepherd announces a **Fall Harvest and Sale** to be held at 240 East 31st St., between Second and Third Aves. Sale includes jams, jellies, pickles, baked goods, handicrafts, gifts, vintage clothing, costume jewelry, and more. 10/25 from 10 a.m. to 4 p.m. Free... The **First Annual Little Red School House and Elisabeth Irwin High School Book Fair** (what a mouthfull!) will feature books and entertainment for children from kindergarten through high school. Authors, illustrators, and designers of children's books will discuss their work. Storytellers, musicians, and caricaturists will appear throughout the day. 10/25 from 9 a.m. to 5 p.m. at 196 Bleecker St. (Sixth Ave.). Free... Can't stray too far from crafts fairs this time of year, so here's another one: the **Big Event Antiques and Collectibles Showcase** at Yonkers Raceway. Go for the Tiffany lamp you've always wanted, or the Hummel figurine, or the crystal or Depression glass, or the bronzes, or the pewter, or all of these things! 10/25 (11 a.m. to 7 p.m.)-26 (11 a.m. to 6 p.m.). \$2 (914-928-9494 or -9495).

LIBERACE, THE ROCKETTES, AND THE DANCING WATERS—Of course it's at Radio City Music Hall, complete with a deluxe—never mind grand—entrance, a new dazzling wardrobe, a platoon of pianos, and his musical repertoire from Chopin to neo-Mancini. 10/22, 24, 25, 29 at 8; 10/21, 23, 28, 30, 11/1 at 2:30 and 8; 10/26, 11/2 at 3. Evenings \$22.50, \$27.50; matinees \$20, \$25. Many performances are sold out.

A WORD OR TWO...—The Parents' League of New York will hold **Boarding School Day** 10/22 from 4 to 6:30 p.m. at St. Bernard's School. Over 100 boarding schools from around the country will be there to distribute materials and talk to parents. Read and learn all about it. 4 East 98th St., between Fifth and Madison Aves. Free... Poetry in Portuguese, English, and Spanish will be read by **Selene de Medeiros**, to the accompaniment of guitar and Afro-Brazilian rituals, at the Church of St. Paul and St. Andrew, 263 West 86th St. 10/24 at 8 p.m.... **Five acclaimed French novelists** will read from their works. On 10/21 at 8 p.m.: Readings in French, with Patrick Besson presented by Georges Borchardt, Hector Bianciotti by Frédéric Berther, and Raphaële Billetdoux by Deborah Karl at La Maison Française, 16 Washington Mews (at University Place, south of 8th St.). On 10/22 at 8 p.m.: Discussion in English, "Fiction in France Today," with Besson, Bianciotti, Billetdoux, Michel Braudeau, Yann Queffelec, and American writers Francine du Plessix Gray and Richard Sennett; moderation by Tom Bishop, introduction by Harvey Shapiro (reception follows); at PEN headquarters (568 Broadway, at Prince St.), 4th floor. On 10/23 at 8 p.m.: Readings in French, with Braudeau presented by Dominique Nabokov, Queffelec by François Samuelson, followed by discussion, at La Maison Française. Free... **"I, Clara,"** an evening of music and words inspired by the diaries and letters of Clara Schumann, will be presented at the Gene Frankel Theatre 10/24 at 8 p.m., 10/25 at 7 and 10, 10/26 at 3 and 8. Starring Pamela Ross, arranged by Ross and Viveca Lindfors, directed by Lindfors. \$8, \$5 for senior citizens

and students (777-1710)... **"Infinicon,"** a science-fiction convention, will land 10/24-26 at the Society for Ethical Culture (2 West 64th St.). *Star Trek's* George Takei (Mr. Sulu), author Isaac Asimov, and former *Dr. Who* star John Pertwee will appear. \$25 for all three days, \$10 per day. Fri., 3 to 11 p.m.; Sat., 11 a.m. to 11 p.m.; 11 a.m. to 9 p.m. (516-744-5860).

TOURS

CHELSEA—A "Ladies' Mile Historywalk," with Joyce Gold (242-5762). 10/26 at noon, meet at Grace Church, 10th St. and Broadway. \$8.

NEW YORK WALK-ABOUT—Millionaires' Row: "New York's Gold Coast"; 10/26 at 11 a.m. or 2 p.m., meet on NE corner of Fifth Ave. and East 58th St... 10/26 at 11 a.m. or 2 p.m.: Fulton to South Street Seaport: "The Past Preserved"; meet on Fulton St. and Broadway in front of St. Paul's Chapel. (582-2015 weekdays; 914-834-5388 weekends or evenings). Each, \$5.

THE FABULOUS FIFTIES—Third in a series of three walks with the Art Deco Society of New York (529-1940). 10/25 at 2:30 (rain or shine), meet at the General Electric Building, 51st St. and Lexington Ave.; ends up at 57th St. and Eighth Ave. at 5 p.m. \$8.

UNDER THE GREENWOOD TREES—A tour with the Prospect Park Environmental Center (718-788-8500). 10/25 at 1, meet Tom Delendick at the gates, Fifth Ave. at 25th St., Brooklyn, for a look at beautiful fall foliage. \$2.

TOURS WITH THE 92ND STREET Y—Advance registration is required (427-6000, ext. 179). **Twilight Tour of the Great Sukkot of the Upper West Side**: 10/22, 6:00-9:30, in celebration of Sukkot, join Joseph Schiff and visit several synagogues which have erected booths symbolizing the huts that Jews built during the wandering of the Exodus. \$8. **Sukkot in Crown Heights**: 10/23, 5:30-9:30, join Sylvia Jacobson and the Lubavitch community to celebrate Sukkot, the holiday of harvest. Enjoy a festive meal and learn how Jews lived when they left Egypt. \$22 (includes dinner).

GEORGE WASHINGTON BRIDGE—A walking tour across the magnificent George Washington Bridge to celebrate its 55th birthday, with **Adventure on a Shoestring** (265-2663). 10/25 at 11, meet at the NW corner of 177th St. and Fort Washington in upper Manhattan. \$5.

UPPER FIFTH AVENUE—"Private Palaces," a walk with the Museum of the City of New York (534-1672). 10/26 at 1:30, meet at the corner of 89th St. and the east side of Fifth Ave., to see the Church of the Heavenly Rest, the Otto Kahn Mansion, and the Russian Orthodox Church. \$10.

MUNICIPAL ART SOCIETY TOURS—(935-3960). **Engineering New York**: A new series that studies the working methods and functions of engineers on construction projects; \$10 (must reserve): 10/28, 1-2:30, the Offices of Irwin G. Cantor... **Grand Central Terminal**: Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign; free.

CENTRAL PARK—10/26 at 11: Join the Urban Park Rangers to view beautiful foliage and learn why leaves change color. Meet at 72nd St. and Central Park West. Free. (397-3091).

BROOKLYN BIRD CLUB—Walk in Prospect Park; 10/25 at 9 a.m., meet John Yizarry at Grand Army Plaza entrance. Free.

LOOK FOR WILD FOODS, with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts, and more. Phone 718-291-6825 for details. 10/25, Alley Pond Marsh, Queens. 10/26, Prospect Park, Brooklyn. Free.

TWO-BORO MOVEABLE FEAST, ROUND II a "gourmet bicycle tour," with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 10/25 at 8:45 a.m. (rain date, 11/1), tour through Queens and Brooklyn, stopping at an Armenian bakery in Sunnyside, gliding into Polish Greenpoint for blintzes, and concluding with Italian dessert. Meet at NE corner of Columbus Circle (59th St. and Central Park West). Return about 5 p.m. \$12, or \$22 for two; in advance, \$9 and \$17 (595-5542 or 222-2243). Prices do not include food.

AUTUMN BEAUTY WALKING TOUR—Queens County Farm Museum, 73-50 Little Neck Parkway, Floral Park, NY (718-347-3276): 10/26, 2-4: Dr. Andrew Greller, Queens College Botanist, will identify wild fall foliage along the Museum's Nature Trails. Refreshments will be provided. \$2.50.

SPORTS

BASKETBALL—Knicks (Madison Square Garden-Arena; 564-4400): 10/21—A pre-season doubleheader with Houston vs. Washington at 6 p.m. and Knicks vs. Los Angeles at 8:30 p.m.; 10/25—A pre-season doubleheader featuring Detroit vs. New Jersey at 6 p.m. and Knicks vs. Golden State at 8:30 p.m. \$8-\$20.

HARNESS RACING—Roosevelt Raceway for the fall meeting, through 11/1 (516-222-2000). 10/25 at 8 p.m.: The Lady Maud (3-year-old Filly Pace). Adults, \$2.25; children and seniors, \$1; every Tue. at 1 p.m., free. Parking fee.

HORSE RACING—Aquaduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. \$2, \$5. Featured races: 10/22, First Flight Handicap; 10/25, Discovery Handicap; 10/26, Damon Runyon (NYB); 10/29, East View.

KARATE—15th Annual United States Open at Manhattan Center (311 W. 34th St. between 8th and 9th Aves.; 245-8055). 10/26 at 12 (eliminations) and 3 (finals): Championship karate, rated A-1, plus demonstrations. \$12.

FOOTBALL—Jets: 10/26 at 1 p.m. vs. New Orleans. Giants Stadium, East Rutherford, N.J. (421-6600). Sold out... Giants: 10/27 at 9 p.m. vs. Washington. Giants Stadium, East Rutherford, N.J. (201-935-8222). Sold out.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 10/22 at 7:30 vs. Los Angeles; 10/26 at 7:30 vs. Toronto. \$9-\$22... **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 10/23 at 7:35 vs. Los Angeles. \$10-\$19... **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 10/25 at 7:05 vs. Los Angeles; 10/28 at 8:05 vs. Philadelphia. \$16-\$26.

CHILDREN

CHILDREN'S FALL FESTIVAL at Queen's County Farm Museum (73-50 Little Neck Parkway, Floral Park, Queens; 718-347-3276). 10/25, 11-4: Children of all ages are invited to enjoy a day full of pumpkins, rides, games, farm animals, hayrides, food, and a special musical show at 11 and 1:30. Call for prices.

PRE-HALLOWEEN MAGIC SHOW sponsored by the Dalton School P.T.A. at the Martin Theatre (108 E. 89th St.; SA2-5160). 10/25 at 2: Children can dress in costume and enjoy a magic show with Steve Rodman. \$4.

HALLOWEEN BASH at Bide-a-Wee (424 W. 53rd St.; 532-6358). 10/25, 12-2: Children ages 16 and under, are invited to dress as a dog and compete for prizes (no entry fee required). Treats for everyone, free.

CHILDREN'S HALLOWEEN PARTY sponsored by the Committee for a Creative Playground at the Adventure

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Playground (Central Park—C.P.W. and 67th St.; 877-2873). 10/25, 12:30-2:30 (raindate, 10/26): Children can enjoy free entertainment, free refreshments, and end the day with a costume parade.

HALLOWEEN FUN HOUSE at the Brownstone School (128 W. 80th St.; 874-1341). 10/26, 1-4: Children ages 2-7 can come in costume and participate in face painting, balloon shaving, mural painting, apple bobbing and much more. \$2.50.

RAGS, BAGS, AND DRAGONS by puppeteer Marshall Izen at the Third Street Music School Settlement (235 E. 11th St.; 777-3240). 10/26 at 1 and 3: See a giant pop-up book, knights, dragons, a barnyard opera, and a most unusual Snow White. Children, \$2.50; adults, \$4.50.

FEELING GOOD, an adventure story about staying healthy, will be presented at the Theodore Roosevelt Birth Place at (28 E. 20th St., between Broadway and Park Ave. S.; 260-1616). 10/26 at 2: Tour this historic house and enjoy a puppet show featuring super heroes, music, magic, and an actress. 50 cents.

CHILDREN'S FILMS at Henry Street Settlement (466 Grand St.; 598-0400). 10/26 at 2: Children can view *The Seventh Mandarin*, an animated film, and *Irene Moves*, about an Asian American girl's experience during Halloween. The films will be followed by a gallery tour and a creative-arts workshop. Free.

HALLOWEEN PARTY sponsored by the Walden School (1 W. 88th St.; 787-5315, ext. 63). 10/26, 2-4: Children can come in costume, play games, decorate cupcakes, have their faces painted, watch cartoons, and enjoy refreshments. \$1 per person (additional game tickets, 5 for \$1).

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES, a musical revue about divorce, will be presented by Theatreworks/USA at the Promenade Theatre (Broadway at 76th St.; 595-7500). Sat. at 1, 10/25-11/8. Sun. at 12:30, 10/26-11/9. \$9, \$12.

WAVE HILL (675 W. 252 St., Bronx; 549-3200). 10/25, 2-4 (in the Recreation Building): "Spooky Faces"—Children ages 6 and up can learn about ceremonial masks in other cultures and create their own Halloween masks. \$7 (nonmembers); at 1 and 3 (in Recreation Building): Storyteller Elizabeth Wehner will read folktales and stories about Halloween for ages 6 and up. \$4 (nonmembers)... 10/26, 12-4 (Wave Hill House): "Liberty Children's Festival"—A day of international music, dance, and art for children. Free.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 10/25, 10/26 at 11 and 1: "Folk Tales From Around The World," by the Big Apple Puppets. \$3.

THE LEGEND OF SLEEPING BEAUTY, by the Seventh Sign Theatre Co., at Good Shepherd—Faith Presbyterian Church (152 W. 66th St.; 718-706-6554). Every Sat. through 11/22 at 11 a.m. and 1 p.m. Children can enjoy a new version of this classic story, written and directed by Anthony Osnato. Children \$5; adults \$3.

ALADDIN AND HIS WONDERFUL LAMP, by On Stage Children at Harley House Theater (413 W. 46th St.; 666-1716). Book by Carol Cornicelli, music by Craig Lee, lyrics by Katherine Lench, and directed by Monica Hayes. Every Sat., 10/25-11/22 and Sun. 11/23 at 1 and 3:30. Children \$4; adults \$5.

PUFF THE MAGIC DRAGON at Papageno Puppet Theater in the new Party Center Theatre (251 W. 72nd St.; 874-3297). Fri.-Sun. at 10:30 a.m. and noon, through 11/30. \$3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free.

LONG RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Brian McGovern and East Indian magician Imam. \$7.50... **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. \$3... **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun. at 1: *The Funzapoppin' Magic Show*. \$3.95... **The Little People's Theater Company** (39 Grove St.; 765-9540). *The Three Little Pigs* at 1:30 and *Cinderella* at 3, Sat. and Sun. \$5.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 10/26 at 2: "Video Kids"—Dress up and act your part in a participatory video Halloween event for the entire family. 50 cents. Hours: Tue.-Fri. 10-5; Sat. and Sun. 12-5:30.

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CB	Carte Blanche
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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 10/22, Robert Silverman Trio. 10/23, Laura Vaccaro Trio. 10/24, Matsu and the Hip Band. 10/26, Betsy Childs Trio. 10/27, Stuart Klinger Trio. 10/28, Jamie Baum Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 10/22, The Backbones; The Last Generation. 10/23, The Quest; Tongues on Fire. 10/24, Dots with Echo; The Stand. 10/25, Home Boys; Last Band on Earth; The Elements. 10/27, Roamin Ants; Fear of Flying. 10/28, Comedy Nite with Paul Clements. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 10/26, The Crusaders with Joe Sample, Wilton Felder. 10/27, Vladimir Shafonov All Stars. 10/28-11/2, Modern Jazz Quartet. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/25, Christine Lavin & Schooner Fare. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Thru 10/25, Kenny Barron. 10/27-11/1, Richie Beirach with Ron McGuire. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 10/24, 25, Steve Bargonetti Trio. 10/26, Renee Adrienne with Errol Cornin and Danny Mixon. Shows Fri. & Sat. at 10, 11:30 & 1 a.m., Sun. at 7, 8:30 & 10. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 10/26, Doc Cheatham All-Stars. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** "Club Tropical" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 10/24, Eileen Ivers, John Whelan. 10/25, Out to Lunch. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 10/26, Toots Thielemans Quartet. 10/27, Les Paul Trio. 10/28-11/2, Ron Carter Quartet featuring Sir Roland Hanna. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/1, singer Jerry Sheldon. Mon.-Sat. at 8, followed by singer Michael McAssey at 9:30. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 10/22,23, Keith MacDonald. 10/24,25, Lisle Atkinson & Richard Wyands. 10/26, Andy Laverne. 10/27, Peter Malin-

verni. 10/28-31, Ron Mathews. **Upstairs:** 10/24 at 8, The High Heeled Women, followed by Celeste at 10, and Comedy at midnight. 10/25 at 8, The Marta Sanders Show, followed by cabaret at 9:30 & 11. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 10/22-25, 10-3 a.m., singer Stan Edwards with pianist Larry Intorella and Phil Bowler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun. 5-10, Stan Edwards. Sun. & Mon., 10-3, Joe Derise with John Dooley. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 10/22 at 8, Rian Keating. 10/23 at 8, Adrienne Whitney. 10/24, at 8, Alice Levine with John Wallowich; Adrienne Whitney at 10:30. 10/25 at 8, Rian Keating; Adrienne Whitney at 10:30. 10/29 at 8, Deborah Johnstone. **AE, CB, DC, MC, V.**

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio. Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., (2nd fl.) 666-3600. 10/22, Frank Vignola and Ken Peplowski. 10/23, Roy Meriwether. 10/24, Richard Rodney Bennett. 10/25, Joel Forrester Trio. 10/26, J's Fall Singers Contest with Sue Keller. 10/27, Virg Dzurinko. 10/28, George Ziskind. Music Wed.-Thurs. from 8, Fri.-Sat. from 9, Mon.-Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 10/22, Kati Mac; Catania. 10/23, Lonesome Val; Melissa Murray. 10/24, Dan Daley. 10/25, Roo Ha Ha; Robert Urban. 10/27, midnight jam with Carolyn Mas. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 10/25, pianist Adam MaKowicz with Jamil Nasser on bass. 10/26,27, pianist Esther Blue. 10/28-11/1, pianist Vladimir Shafonov with Rufus Reid on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/25, The New York Jazz Repertory Ensemble. Tues.-Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Lydia with Howie Wyeth. Sat. at 9, pianist-singer Loren Korocek plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 10/26, Phil Woods Quintet with Tom Harrell, Hal Galper, Steve Gilmore, Bill Goodwin. 10/27, Connie Crothers/Lenny Popkin Quintet. 10/28-11/2, King of the Omniverse - Sun Ra Arkestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 10/25, singer Freda Payne. 10/28-11/1, jazz/rock/blues violinist and singer Noel Pointer. Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 10/22, Ordinaires Microscopic Septet. 10/23, Mosquitos; Venus; Flytrap. 10/24, Eddie Kirkland. 10/25, Bullmoose

Jackson. 10/26, Survivors/Joshua Blues Band. 10/27, The Last Words of Dutch Schultz. 10/28, Foreign Legion. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 10/22,23, Don Coates. 10/24,25, Lancy Hayward alternating with Don Coates. 10/26-28, Lance Hayward. Music Sun.-Thurs. 8-2 a.m., Fri.-Sat. 9-3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 10/27, Ray Barretto and his orchestra; Manny Oquendo and Libre with guest soloist "Patato." **Sidewalk Terrace:** Pianist Jack Wilson with Boots Maleson on bass nightly from 9:30. **AE, MC, V.**

THE WEST END—2911 Broadway, 666-9160. Jazz. Tues.-Sun. from 9. 10/22, The Walter Bishop, Jr. Group. 10/23-26, The Big Nick Nicholas Group. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Thru 10/26, The Stanley Turrentine Quintet. 10/28-11/2, The Shirley Horn Trio. Shows at 10, 11:30 and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 10/25, pianist Junior Mance with Marty Rivera on bass. 10/26, guitarist Gene Bertocchini with Michael Moore on bass. 10/27-11/1, pianist Jack Wilson with Ed Schuler on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 10/26, Carrie Snow. Tues.-Sun at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrienne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 10/26, Judy Carter, Jeff Justice, Richie Minervini, Nancy Redman, Danny Curtis. Sun.-Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Fri.-Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Night-club/theater featuring magic and comedy. 10/22, magician Imam and comedian Terry Day. 10/23, magician Torkova and Terry Day. 10/24,25, magician Eric DeCamps with comedians Mike Lydon and Tom Bro

NIGHTLIFE

gan. 10/28, comedy showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 10/26, Don Gavin, Tony V, Dennis Leary. 10/28-11/2, Jon Hayman, Paul Kozlowski, Liz Winstead. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 10/26, The Mike Cerrati Trio featuring Bob Renino and Vince Nicosia alternating with singer-pianist Tommy Furtado Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. 10/23, Hector La Voe, Juanchy Vazquez, El Galeno. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.-Sat. 7:30-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.-Sun. from 2:30. **AE, V.**

THE SAINT—233 E. 6th St., 477-0866. Dancing under the largest planetarium dome to music from the sixties to rock, every Thurs. 10-4 a.m. & Fri. 8-4 a.m. **No credit cards.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 10/21, Edison Machado. 10/22, Mario Rivera and the Salsa Refugees. 10/23, Kimati Dinizulu and the Kotoko Society. 10/28-30, Astrud Gilberto. **AE, CB, DC, MC, V.**

CABARET

BACKSTAGE—318 W. 45th St., 489-6100. The Green Room: The Singing Trio Gotham presents *There's No Business in Show Business*, every Thurs.-Fri. at 11, Sat. at 11:30 p.m. **AE, DC, MC, V.**

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Summer Concerts, Wed.-Sat. at 6:30... Thru 11/1, Larry Adler, Tues.-Sat. at 9... 10/22-11/1, Late Night with Steve Ross, Wed.-Sat. at 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!*, produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.-Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30... John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.-Fri. from 5-7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6066. For Ladies Only, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 10/22, Dee Dee Darnell. 10/23, Susan Goldstein. 10/24, Vida; Alexandra Cortese. 10/25, Grace Cosgrove; Leigh Clark. 10/26, The Singing Experience. 10/27, Emotional Survival a Performance Workshop; Shellen Lubin. 10/28, Paulette Attie. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. Beehive - musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Gina Taylor, and Laura Theodore. Shows Tues.-Thurs. at 8, Fri.-Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Julie Wilson returns with *Hooray for Love*, a celebration of Harold Arlen, Tues.-Sat. at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe Carlyle: Singer-pianist Bobby Short returns, Tues.-Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.-Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. The View: New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 11/15, dine and dance to Linda Lee Hopkins, and her five-piece band, Tues.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Dance and dine with the Tony Terini Trio Tues.-Sat., 8-midnight. Pianist Nancy Winston, Sat.-Sun., 6-10. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. Polo Lounge: Pianist Roy Gerson plays Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts., 724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.-4 a.m. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintage, Mon.-Sat. from 5-1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant piano bar. Singer-pianist John B. Holt, Thurs.-Sat. from 8 p.m. Singer-pianist Rudy Roberson takes over Mon.-Wed. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

- AMAZONAS**—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC.
- AMSTERDAM'S BAR & ROTISSERIE**—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. Res. sug. L daily noon-5. D Sun.-Thurs. 5-11 a.m., Fri.-Sat. to 2 a.m. Also 428 Amsterdam Ave., bet. 80th-81st Sts., 874-1377. (I-M) AE, CB, DC, MC, V.
- ANGELO**—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.
- ARNOLD'S TURTLE NATURAL CAFE & GRILL**—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: vegetarian lasagne, blackened tuna, desserts sweetened with honey. Res. sug. L Mon.-Fri. 11:30-5. Br Sat.-Sun. 11:30-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 30. (M) AE, MC, V.
- CAPSOUTO FRERES**—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassée of St. Jacques with wild mushrooms, lobster neptune. L Tues.-Fri. noon-3:30. Br Sat.-Sun. noon-3:30. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.
- ECCO**—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Jacket required at L only. Northern Italian. Spcls: red snapper marchiaro, double-cut veal chop, homemade mozzarella. Res. sug. L

Mon.-Fri. noon-4. D Mon.-Sat. 4-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.-Thurs. 11:30-midnight, Fri.-Sat. to 1 a.m. Private parties for 40-125. Ent. Thurs.-Sat. (M) AE, CB, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. (I) No credit cards.

FLUTIE'S PIER 17—89 South St., 693-0777. River Room: Casual. American. Spcls: prime steak, chops, seafood, 3lb.-8lb. lobsters. Res. sug. L Mon.-Fri. 11:30-5. Buffet Br Sat.-Sun. 11:30-5. D daily 5-11. Private parties for 10-400. (M) Oyster Bar: Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.-10 p.m. (I) AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.-Fri. 7:30-10. L Mon.-Fri. 11:30-4. D Mon.-Fri. 5-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Parking avail. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. (M) No credit cards.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortiglioni in bella vista, alghe ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.-Fri. noon-11 p.m., Sat. 4-11. Closed Sun. (M) AE, CB, DC, MC, V.

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.-Fri. 11:30-3. D daily 3-11. Private parties for 150. (I) AE, CB, DC.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce.

Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. (M) AE.

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrant and juniper berry sauce, pecan tart. Res. sug. L Mon.-Fri. noon-3. Light menu Mon.-Fri. 3-6. D Tues.-Sat. 6-11:30. Ent. Tues.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

S.P.Q.R.—133 Mulberry St., 5-3120. Casual. Northern Italian. Spcl: hon. ade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. (I) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E) Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I-M) AE, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

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RESTAURANTS

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. (I) AE, DC, MC, V.

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. (I-M) AE, CB, DC.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M) AE, CB, DC, MC, V.

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. (M) AE, DC, MC, V.

LAS VENTANAS—330 Bleecker St., at Christopher St., 924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.-Thurs. 4-11:30, Fri.-Sat. 4-1 a.m. Br Sat.-Sun. noon-4. (I) AE, CB, DC, MC, V.

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-2 a.m., Sat.-Sun. to 2:30. (M) AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murg tikka muslim, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St., 533-2508. (I) AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11-4. D daily 5-midnight. 2 hrs. free D parking. Ent. nightly from 9. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella a la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartlette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 5:30-10. Music nightly. (M) AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M) AE, CB, DC, MC, V.

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M) AE, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. (M) AE.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador a la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thurs. 6:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.-Fri. noon-2:30, Sat. to 3. D daily 5-midnight. Private parties for 8-10. (M) AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. (M) AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, soufflé grand marnier. Res. nec. L daily noon-3. D daily 5-11. Private parties for 50. (M) AE.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

RESTAURANTS

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.-Fri. 11:30-4:45. Br Sat.—Sun. 11:30-4:45. D daily 4:45-1 a.m. S daily 1 a.m.-2:30 a.m. (M) AE, MC, V.

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts., 982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon.-Fri. noon-3. Br Sat.—Sun. noon-4. D Mon.-Thurs. 3-11, Fri. 3-12:30, Sat. 4-12:30, Sun. 4-10. Private parties 20-100. (M) AE, CB, DC, MC, V.

TIEN FU—180 Third Ave., bet. 16th-17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whis spareribs. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. (I-M) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 11/29, wild game festival. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. 5:30-1. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun.-Mon. (M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.-Fri. 11-9, Sat.-Sun. to 8. (I) AE.

CHINA VILLAGE—244-5575. Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic & chili sauce. Res. sug. Open daily 11 a.m.-11 p.m. Private parties for 85. (I) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

890 CAFE—890 Broadway, bet. 19th-20th Sts., 260-4882. Casual. American/international. Spcls: pastas, grills, seafood. L Mon.-Fri. noon-5. Br Sat. noon-5. D Mon.-Sat. 6-11. Closed Sun. (M) AE, MC, V.

EL QUIOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.—Sun. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. (M) AE, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnatto, homemade pasta, gnocchi. Res. sug. L daily noon-5. D daily 5-midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. (M) AE, CB, DC, MC, V.

JOLSON'S—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviollette, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Private parties for 50-75. (M) AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. (M) AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo,

jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

TWENTY-TWENTY—20 W. 20th St. 627-1444. Casual. Regional American. Spcls: Delaware crabcakes, baked devilled lobster, duck and sausage etouffee. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. 5-11. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, fresh fish baked in parchment, chicken breast with mandarin oranges and orange muscat cream sauce. Res. nec. L cruise boards Mon.-Sat. at noon. Br Sun. at 12:30. D cruise boards at 7 & 9. Private parties for 2-500. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Br Sat. 11-3. Champagne buffet Br Sun. 11:30-3. Prix fixe L & D. Piano bar 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Free D parking after 6. (M) AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thurs. 11:30 a.m.-11, Fri. to midnight, Sat. from 5. Br Sun. 11:30-3. (I) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7-11, Sun. to 11:30. L Mon.-Sat. 11-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30. Ent. nightly. (M) AE, CB, DC, MC, V.



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ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (M-E) **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

HATSUHAN PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Closed Sun. Also 17 East 48th St., 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. (M) **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theater D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. (M) **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th-47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (E) **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. (E) **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E) **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. (E) **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-12:15 a.m. Closed Sun. (E) **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Casual. N. Italian/American. Spcls: shrimp Romano, osso buco, veal Valdostano, fresh seafood. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11, Sat. from 5. Private parties for 50. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tajhngny spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-30. (M) **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. Pianist Thurs. & Fri. (I-M) **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon-3. D Sun.-Thurs. 5-11, Fri. to 11, Sat. to midnight. Private party room. (M) **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Place, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St., 751-0700. Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30-4. D daily 4-1 a.m. Also 59 W. 56th St., 757-7910. L daily 11:30-4. D daily 4-midnight. (M) **AE, CB, DC, MC, V.**

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) **AE, CB, DC, MC, V.**

RESTAURANTS

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.—Fri. 7:30–10:30. Br Sat.—Sun. 11–4. L Mon.—Fri. 11–4. D daily 4–10. S daily 10–midnight. (M)
AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.—Fri. 11:30–3. D Mon.—Fri. 4:30–10. Pre-theater D. Closed Sat.—Sun. Free D parking. (M)
AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.—Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete L & D. Closed Sun. (M) AE.

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amaretto, rack of lamb. Res. sug. L Tues.—Sat. noon–4. D Mon.—Sat. 4–midnight. Parties for 300. Ent. Closed Sun. (M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.—Sat. noon–2. D Mon.—Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. (E) AE, CB, DC, MC, V.

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpinella. Res. sug. for D. Open for L & D Mon.—Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. (M) AE, CB, DC, MC, V.

BLAKE'S—30 Rockefeller Plaza, bet. 49th & 50th Sts., 246-5811. Casual. American. Spcls: Coca-Cola chicken, blue mesa nachos, char-grilled veal with Rome apples and prosciutto pizza. Res. sug. Open L & D Mon.—Fri. 11 a.m.–10 p.m. Pre-theater D 4:30–6:30. Closed Sat.—Sun. (M) AE, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theater D. (M) AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.—Fri. noon–3. D Mon.—Thurs. 5–10:30, Fri.—Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.—Thurs. noon–11, Fri.—Sat. to midnight, Sun. 1–10. Private parties for 35. (I-M) AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. (I) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. (I) No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.—Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.—Fri. 11:30–3. D Mon.—Sat. 5:30–10:30. Private parties for 40. Closed Sun. (M) AE, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.—Fri. 11:30–3. D Mon.—Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.—Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.—Fri. noon–2:30. D Mon.—Thurs. 5–10:30, Fri.—Sat. to 11. Closed Sun. (I-M) AE, CB, DC, MC, V.

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi im-

periale, piccata del sansovino. Res. sug. L Mon.—Fri. noon–3. D Mon.—Thurs. 5–11, Fri.—Sat. to midnight. Private parties for 70. Closed Sun. (M) AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.—Fri. 11:30–4. D daily to 4 a.m. Br Sat.—Sun. 11:30–4. (I-M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.—Sat. 5–11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.—Fri. noon–2:45. D Mon.—Sat. 5:30–10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also Iroha Sushi—1634 Broadway, bet. 50th–51st Sts., 315-3808. (M) AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.—Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. (M) AE, CB, DC, MC, V.

KRAKATOA WEST—831 Eighth Ave., at 50th St., 581-2261. Casual. Indonesian. Spcls: ayam rica babangi, bebodok udang, sape babi. Res. sug. L Mon.—Fri. noon–3. D Mon.—Sat. 5–11:30. Closed Sun. (I) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. (I) AE.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.—Sat. noon–2:30. D Mon.—Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaïse, rack of lamb, frogs legs provencale. Res. sug. L Mon.—Fri. noon–3. D Mon.—Sat. 5–11. Closed Sun. (M) AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla giudia, cappellini primavera, cassola. Res. nec. L Mon.—Fri. noon–2:30. D Mon.—Thurs. 5–11, Fri.—Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.—Sat. noon–3. D Mon.—Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster à la nage. Res. nec. L Mon.—Sat. noon–2:15. D Mon.—Sat. 6–10:30. Private parties for 12. Closed Sun. (E) AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.—Sat. noon–3. D Mon.—Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.—Sat. noon–3. D Mon.—Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. (I-M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spiedino Romano. Open Tues.—Thurs., Sun. noon–10:45, Fri.—Sat. to 11:45. Closed Mon. (M) AE, DC, V.

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RESTAURANTS

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: black fettuccine with lobster, scallop & shrimp; mixed grill of swordfish, salmon & tuna; gingered whole red snapper with kumquats, peapods, & sweet peppers. Res. nec. L Mon.-Fri. 11:45-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-11. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. (M) AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: tagliarini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Spcl. pre-theater D 5-7. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, corn-flour pasta with smoke duck. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat 5-midnight. S Mon.-Sat. till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini con condimento with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.-Sat. 7-11:30, Sun. 7-10. L Mon.-Sat. noon-2:30. Br Sun. 10-2:30. D daily 5:30-10:30. Pre-theatre D 5:30-7. Post-theatre D 10:30-midnight. Pianist Tues.-Sat. & Br Sun. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta.

Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30-10:30. L daily noon-3. D daily 6-10:45. (E) AE, CB, DC, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. Dessert buffet 10 p.m.-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B daily 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Mon. 5:30-10, Tues.-Sat. to 11. Pianist & dancing Tues.-Sat. (M-E) **Oak Bar**: Casual. Sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar**: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court**: Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30. L Mon.-Sat. noon-2:30. Br Sun. 11-3. Tea daily 3:30-7. "After 7": daily 7-1 a.m. (E) **Trader Vic's**: Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les médaillons de veau au beurre aïcile, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-3. D Mon.-Sat. 5:30-11, Sun. 5-10. (M) AE, CB, DC, MC, V.

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions,

poached salmon with winter squash. Res. sug. L Mon.-Sat. noon-3. Tea Mon.-Sat. 3:30-5:30. D Mon.-Sat. 6-10. Pre-theatre D 6-7. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S—354 E. 74th St., 249-6619. Dress opt. Mediterranean. Spcls: taramosalata, red snapper a l'Egyptian, carre d'agneau Mediterranean, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. (M) **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. 11-4. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. (M) **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. (I-M) **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th-77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.-Sat. 5:30-midnight, Sun. 4-11. (E) **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. Café Carlyle: Formal. B Mon.-Sat. 7-11, Sun. 8-10:30. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-11. (M-E) **Belmelmans Bar:** Daily noon-1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.-Sat. 5:30-11:30, Sun. 5-11. Private parties for 50. (M) **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) **AE, DC, MC, V.**

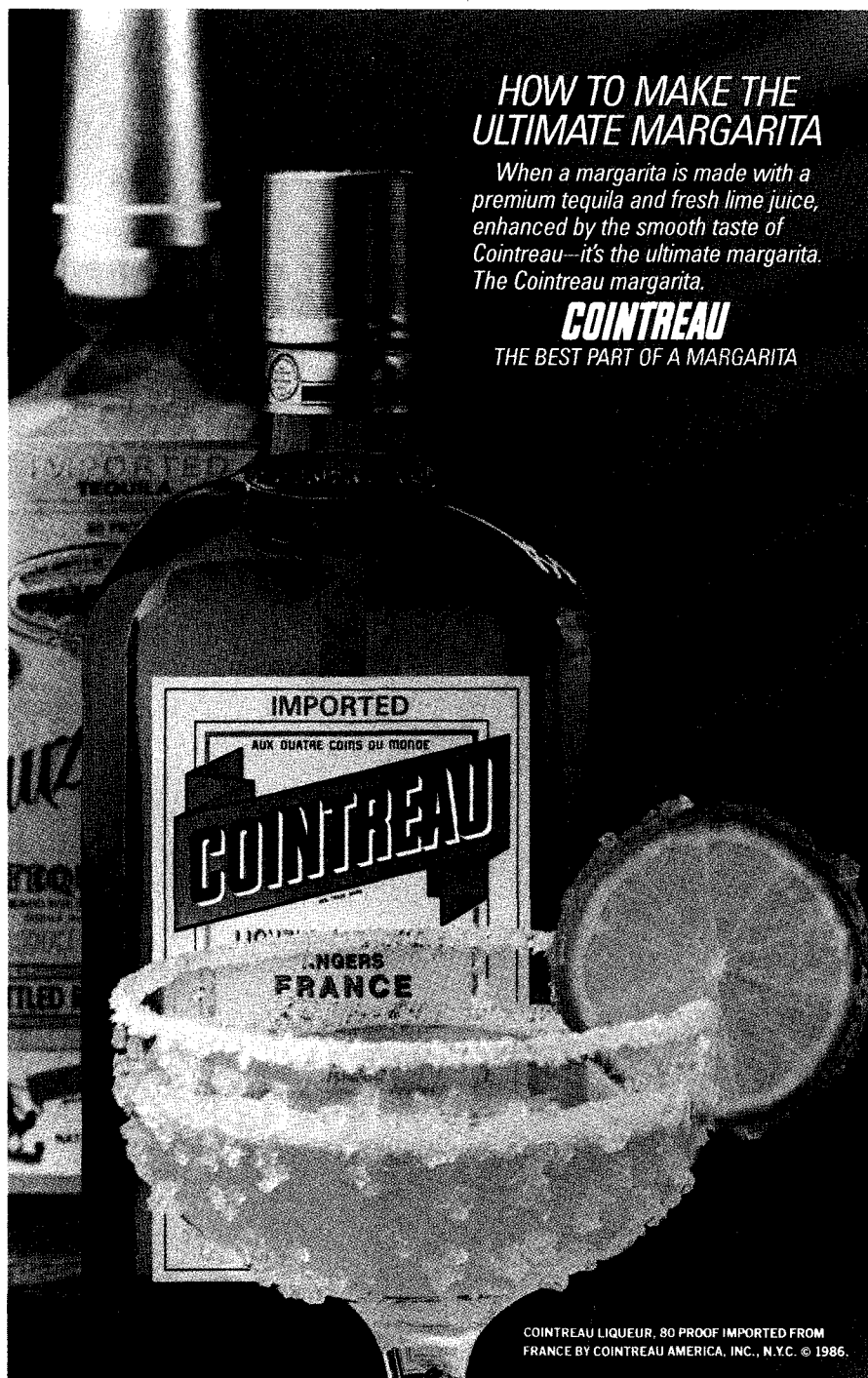
FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) **AE, CB, DC, MC, V.**

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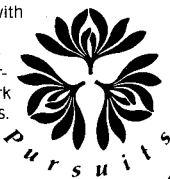
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IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETO—133 E. 61st St., 838-3939. Formal. Italian/Abruzzese. Spcls: cappellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd-63rd Sts., 593-4910. Casual. French. Spcls: fillet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-4. D daily 6-11. Private parties for 50. (M) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pœlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat. 11:30-3, Sun. to 3:30. Private parties. (M) AE, DC, MC, V.

LUCULLUS—1647 Second Ave., bet. 85th-86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon.-Sat. 6-11. Private parties for 60. Closed Sun. (M-E) AE, DC.

LUSARDIS—1494 Second Ave., bet. 77th-78th Sts., 249-2020. Casual. Northern Italian. Spcls: tortelloni with four cheeses, veal martini, pesce spada romagnola. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. (M-E) AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sauteed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la creme de basilic. Res. sug. D Mon.-Sat. 6-2 a.m. Dancing to Peter Duchin orchestra Mon.-Sat. Private parties for 10-400. Closed Sun. (E) AE, DC.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, choco-

late raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30-1 a.m. Gypsy orchestra Tues.-Sun. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. 11-3:30. Piano bar Mon.-Sat. from 8. (M) AE, DC, MC, V.

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichare, fettuccine verde fileto pomodoro. Res. nec. D only 5:30-12:30 daily. (M) No credit cards.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Café Pierre: Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, cappellini with pesto primavera, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. (M) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingembre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. (M) AE, CB, DC, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. 540 Park: Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni realti alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fricasee of lobster, shrimp & scallops. Res. sug. D Mon.-Thurs. 5:45-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. (E) AE, CB, DC, MC, V.

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster à la vanille. Res. nec. D only 5:30-11 p.m. daily. (M) AE.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini

RESTAURANTS

with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon-5. D daily 5-1 a.m., Fri.-Sat. to 2 a.m. Also 454 Broadway, at Grand St., 925-6166. (I-M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun 10-4. D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAFE DESTINN—70 W. 68th St., 496-2144. Casual. Regional Italian. Spcls: veal scaloppine with mushrooms & artichokes, ravioli with porcini mushrooms, risotto with shrimp, saffron & summer vegetables. Res. sug. L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D daily 5:30-11. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. (M) AE, CB, DC, MC, V.

DALLAS B.B.Q.—27 W. 72nd St., 873-2004. Casual. American. Spcls: chicken & barbecued ribs, onion rings, vegetable tempura, chili. No res. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. Pianist Tues.-Sat. eves. (I) AE, MC, V.

FANDANGO—305 West End Ave., Bet. 74th-75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

FIGORELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, DC, MC, V.

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.-Fri. noon-4:30. Br Sat.-Sun. 11-5. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Outdoor cafe. (M) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Also Hunan Park II, 721 Columbus Ave., at 95th St., 222-6511. (I) AE, CB, DC, MC, V.

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 10-5. L Mon.-Fri. 10:30-5. D daily 5-2 a.m. (M) AE, MC, V.

METROPOLIS—444 Columbus Ave., bet. 81st-82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cummin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.-Fri. noon-2:30. Br Sat. 11:30-3, Sun. to 3:30. D Mon.-Thurs. 6-11, Fri.-Sat. to midnight, Sun. 6-10. Pre-theatre D Mon.-Sat. 5:30-7. (M-E) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th Sts., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun. 11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. (I) AE.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon-3 p.m. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. (M) AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. Spec. D 5-6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4, Sun. 10:30-4. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts., 496-6280. Casual. American. Spcls: leg of lamb with roasted garlic & fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna & swordfish. Res. sug. Open Tues.-Sun. for B, L, tea & D from 8 a.m.-11:30 p.m. Closed Mon. (M) AE, DC, MC, V.

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30-3:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (M) AE, DC, MC, V.

BROOKLYN

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.-Fri. 11:30-11 p.m., Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. (M) AE, CB, DC, MC, V.

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) AE, CB, DC, MC, V.

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.-Sun. noon-3. D Tues.-Sun. 5-11:45. Bar Thurs.-Sat. 4 p.m.-4 a.m., Sun.-Mon. 7-midnight, Tues.-Wed. 5-1 a.m. Ent. nightly. (M) AE, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun. 5-10. Ent. nightly & Br Sun. Private parties for 300. (E) AE, CB, DC, MC, V.

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RADIO

HIGHLIGHTS

Wed., Oct. 22

3:00/WNCN—Kreiser: Qt in e;
Purcell: Fantasia: 3 Parts on a Ground in D.

WNYC—Busoni: Sarabande & Cortège from *Doktor Faust*.

4:00/WQXR—AM/FM—Bach: Trio Sonata in G; **Mozart:** Sym #24 in B-Flat.

5:00/WNCN—J. C. Bach: Cto for Keyboard in C, Op. 7, #1; **Schubert:** Impromptu in c, Op. 90, #1; **Roman:** Sinfonia #20 in e.

6:00/WNCN—Vivaldi: Cto for Mandolins, Guitars, Strings & Harpsichord in C; **Liszt:** Hungarian Rhapsody, #2 in c-sharp.

7:04/WQXR—AM/FM—Weber: Variations on a Theme from *Silvania*.

8:00/WNCN—Vivaldi: *L'Estro Armonico*: Cto for 2 Violins in a; **Mozart:** Rondo for Piano in a.

WNYC—Schubert: *Erkoning*; *Satie*: 3 Nocturnes.

8:05/WQXR—AM/FM—Harty: Violin Cto in d.

9:00/WNCN—Schumann: Sym #3 in E-Flat, Op. 97; **Silva:** Sinfonia in D.

9:06/WQXR—AM/FM—McGraw-Hill Young Artists Showcase. Robert Sherman, host.

Thurs., Oct. 23

3:00/WNCN—Mozart: Cto for 2 pianos in E-flat; **Beethoven:** Sym #7 in A, Op. 92; **Rachmaninoff:** Fantasy Pieces for Piano, Op. 3, #1 & #2.

WNYC—Gideon: *Sonnets From Shakespeare*.

4:00/WQXR—AM/FM—Liszt: Les Préludes; **Bach:** Brandenburg Cto #2 in F.

5:00/WNCN—Vivaldi: Cto for Violin in F; **Telemann:** Sonata for Bassoon & Continuo in f.

6:00/WNCN—Albinoni: Adagio for

Organ & Strings in g; **Mozart:** Qt #4 in C.

7:04/WQXR—AM/FM—Rachmaninoff: Preludes, Op. 32.

8:00/WNYC—Mostly Mozart Festival 1986. **Mozart:** Highlights of pre-concert recitals.

8:05/WQXR—AM/FM—Elgar: "Cockaigne" Ov; **Moeran:** Rhapsody in F-Sharp for Piano & Orch.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Cracow Philharmonic. Krzysztof Penderecki, conductor; cellist Yo-Yo Ma.

Penderecki: *Jacob's Awakening*; Cto for Cello #2.

Fri., Oct. 24

3:00/WNCN—Prokofiev: Sym #7 in c-sharp, Op. 131; **Debussy:** Préludes, Book 1: "La Danse de Puck"; **Vivaldi:** Cto for Violin in C.

WNYC—Alkan: *Funeral March for a Parrot*.

4:00/WQXR—AM/FM—Dvorak: Miniatures for Viola & 2 Violins; **Falla:** *The Three-Cornered Hat*, Suite #2.

5:00/WNCN—Corelli: Cto for Oboe in F; **Offenbach:** Ov from *Orpheus in the Underworld*; **Bach:** French Suite #5 in G.

6:00/WNCN—Stanley: Cto Grosso in D, Op. 2, #1; **Weber:** *Invitation to the Dance*; **J. C. Bach:** Sym in D, Op. 18, #4.

7:04/WQXR—AM/FM—Vivaldi: *The Four Seasons*: "Autumn"; **Bizet:** *L'Arlesienne* Suite #1.

8:00/WNCN—Liszt: Cto for Piano #1 in E-Flat; **Pezel:** *Sonata Hora Decima* #14; **Tippett:** *Fantasia Concertante* on a Theme of Corelli.

WNYC—Opera Pioneers. **Gluck:** *Orfeo*; **Arias; Blake:** Excerpts from *Shuffle Along*.

8:05/WQXR—AM/FM—Delius: *Brigg Fair*; **Finzi:** Cto for Clarinet & String Orch.

9:00/WNCN—Tchaikovsky: *Iolanta: Why Did I Not Know Before?*; **Schumann:** Cto for Piano in a, Op. 54.

9:06/WQXR—AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, pianist Shura Cherkassy. **Ravel:** Suite from *Mother Goose*; **Liszt:** Piano Cto #1 in E-Flat.

Sat., Oct. 25

9:05 a.m./WQXR—AM/FM—Piano Personalities. Rudolf Serkin, piano. **Mozart:** Rondo in a; **Beethoven:** Piano Sonata #24 in F-Sharp.

10:00 a.m./WNCN—Haydn: Qt in D, Op. 1, #3; **Rossini:** *Barber of Seville*: Ov.

10:04 a.m./WQXR—AM/FM—Grieg: Norwegian Dance #1.

11:00 a.m./WNCN—Bach: Suite for Lute #4 in E; **Corelli:** Cto Grosso in g, Op. 6, #8.

11:05 a.m./WQXR—AM/FM—Haydn: Divertimento in B-Flat for Winds.

12:00/WNCN—Haydn: Sym #17 in F; **Seixas:** Toccata for Harpsichord in d; **Bach:** Cto for Harpsichord #1 in d.

WNYC—Jarret: *Runes*; **Horn:** *Great Pyramid*.

12:05/WQXR—AM/FM—Mozart: Violin & Piano Sonata in C; **Milhaud:** Suite Française.

1:00/WNCN—Platti: Cto for Oboe in G; **Reizenstein:** Sonatina for Oboe & Piano, Op. 11.

2:05/WQXR—AM/FM—Saturday Afternoon at the Opera. **Mozart:** *Così Fan Tutte* (Marshall, Baltas, Morris, Vienna Phil Orch/Muti).

5:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56a.

5:05/WQXR—AM/FM—Stravinsky: Suite #2 for Small Orch; **Weber:** Sonata #4 in E-Flat for Flute & Piano.

6:00/WNCN—Brahms: Sonata for

Violin & Piano #2 in A, Op. 100; **Vivaldi:** Cto for Strings & Continuo in F; **Faure:** Piano Trio in d, Op. 120.

7:00/WNCN—Vivaldi: Cto for Viola in F; **Handel:** Trio Sonata in E.

8:04/WQXR—AM/FM—Private Reserve. Vintage performances from the WQXR archives.

Stravinsky: *Pulcinella* (Simmons, Cleveland Orch/Stravinsky).

9:00/WNCN—Saturday Night Opera. **Verdi:** *Rigoletto* (Sutherland, Pavarotti, Milnes, Tavela. Ambrosian Singers/Bonyng).

9:04/WQXR—AM/FM—The Cleveland Orchestra. Eduardo Mata, conductor; soloists Katia and Marielle Labeque. **Wren:** Serenade for Strings; **Bruch:** Cto for 2 Pianos & Orch.

Sun., Oct. 26

9:00 a.m./WNCN—Doppler: *Airs Valaques*, Op. 10; **Weber:** Grand Duo Concertante for Clarinet & Piano, Op. 48.

9:05 a.m./WQXR—AM/FM—Piano Personalities. Martha Argerich, piano. **Chopin:** Piano Sonata #3 in b; **Rachmaninoff:** Suite #2 for 2 Pianos.

10:00 a.m./WNCN—Classic Guitar. **Paganini:** Guitar Qt #11 in B; **Boccherini:** Guitar Qnt in B-Flat.

12:00/WNCN—Tartini: Sonata for Violin & Continuo in g; **Mendelssohn:** *Songs Without Words*, Op. 53, #1-#6; **Haydn:** Qt in G, Op. 76, #1.

1:00/WNCN—Chicago Symphony Orchestra. Margaret Hillis, conductor; soprano Barbara Pearson, tenor Donald Kasch, bass Kurt Link, Chicago Symphony Chorus. **Rorem:** *An American Oratorio*; **Rachmaninoff:** *The Bells*, Op. 35.

3:00/WNCN—Arne: Ov #8 in g; **Ravel:** Rhapsodie Espagnole.

3:04/WQXR—

AM/FM—The New York Philharmonic. Zubin Mehta, conductor; pianist Jerome Lowenthal, oboist Oren Glickman, bassoonist James Buswell, cellist Leslie Parnas. Artists of the Chamber Music Society of Lincoln Center.

Haydn: Sinfonia Concertante for Oboe, Bassoon, Violin, Cello & Orch in B-Flat; **Tchaikovsky:** Cto #2 for Piano & Orch in G.

5:00/WNCN—Boccherini: Sym #4 in d, Op. 12; **Dukas:** *La Péri*.

7:30/WNYC—Stockholm Organ Festival 1985. **Ives:** American Variations; **Bach:** Trio Sonata #5.

WQXR-AM/FM—Bach: Brandenburg Cto #4 in G.

8:00/WNCN—Handel: *Royal Fireworks Music*; **Massenet:** *Le Cid*: Ballet Music.

8:05/WQXR—AM/FM—Delta Opera House. **Wagner:** *Tristan und Isolde* (Hofmann, Behrens, Weikl, Sotin, Minton, Radio Sym Orch/Bernstein).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor; soprano Lani Misenas-Padua, tenor Douglas Perry, violinist Mark Peskanov. **Mozart:** Sym #35 in D; *Der Schauspieldirektor*.

Mon., Oct 27

3:00/WNCN—Heller: *Tarantella* in e, Op. 53; **Tchaikovsky:** Cto for Violin in D, Op. 35.

4:00/WQXR—AM/FM—Feldmayer: Cto in F for 2 Horns & Orch; **Chopin:** Scherzo #2 in b-flat, Op. 31.

5:00/WNCN—J. Stamitz: Sinfonia in D, Op. 7, #6; **Prokofiev:** *Autumn*, Op. 8.

6:00/WNCN—Handel: Cto Grosso in G, Op. 6, #1.

7:04/WQXR—AM/FM—Handel: Sonata a 5 in B-Flat; **Schumann:** *Papillons*.

8:00/WNYC—1986

Banff International String Quartet Competition.

8:05/WQXR—AM/FM—Arne: Sym #2 in F; **Mathias:** Harp Cto.

9:00/WNCN—Various: Italian Music of the Sixteenth Century; **Lalo:** Cto for Violin in F, Op. 20.

9:06/WQXR—AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianist Leon Fleischer. **Mendelssohn:** "Hebrides" Ov; **R. Strauss:** *Ein Heldenleben*.

Tues., Oct. 28

3:00/WNCN—Mozart: Divertimento #17 in D; **Schumann:** Cto for Cello in a, Op. 129.

4:00/WQXR—AM/FM—Ponce: Sonata Mexicana; **Bizet:** *Jeux d'Enfants*.

5:00/WNCN—Ibert: Interludes; **Sor:** Sonata in C, Op. 15b.

6:00/WNCN—Vivaldi: Cto for Oboe, Bassoon & Strings in G; **Mendelssohn:** "Fair Melusina" Ov, Op. 32; **Handel:** Sonata for Flute & Continuo in a.

7:00/WNCN—Vivaldi: Sinfonia for Strings & Continuo in G; **Schumann:** Toccata in C, Op. 7; **Brumel:** Motet, "Ave virgo gloriosa."

7:03/WQXR—AM/FM—Elgar: Serenade in e for Strings; **Faure:** Elegie.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor; pianist Jose Feghali.

Mendelssohn: "Ruy Blas" Ov, Op. 95. **Mozart:** Piano Cto #23 in A.

8:05/WQXR—AM/FM—Lambert: *Anna Karenina* Suite.

9:00/WNCN—Tcherepnin: Sonata for Violin in F; **Dowland:** *Tell Me True Love*.

9:05/WQXR—AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Rossini:** *The Journey of Rheimis*.

TELEVISION

LISTINGS

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UPTOWN
 304-3000
SHOWTIME
 708-1600

Closed-caption programming is indicated (cc).

Please note: Because of programming adjustments for the new fall season, schedules are subject to many last-minute changes.

6:00
 News
 Today in New York
 Jayce
 World News
 Jimmy Swaggart
 Wed/Open Mind
 Thu/Aprendiz Ingles
 Fri, Mon/Tom and Jerry
 Tue/Carrascolendas
 Thu/Workin' for Peanuts
 Fri/Movie: 1001 Arabian Nights
 Mon/Movie: Platinum Blonde
 Tue/The Statue of Liberty
 Thu/Movie: The Candidate

6:05
 Mon/The Adventures of Robin Hood

6:30
 Today's Business
 News
 Centurions
 700 Club
 Robotech
 Tue/Survival Series
 Thu/The Movie Show #3
 Fri/Movie: Streets of Fire (cc)

Mon/Movie: The Late Great Me
 6:45
 AM Weather
 7:00
 Morning News
 Today
 Rambo
 Good Morning America (cc)
 GoBots
 Liliias, Yoga and You
 Ohayo! New York
 Wed, Mon/To Climb a Mountain
 Thu/The Red Balloon
 Wed/Max Trax #26
 Tue/Movie: Old Enough
 Wed/Movie: The Adventures of Buckaroo Banzai

7:30
 She-Ra
 Straight Talk
 The Transformers
 Hooked on Aerobics
 Fraggie Rock (cc)
 Wed/Movie: The Man With One Red Shoe
 Thu/Movie: Diamond Horseshoe
 Fri/Max Trax #26
 Mon/Movie: The Wall
 Tue/Crown of Bogg

8:00
 The Flintstones
 Heathcliff
 3-2-1 Contact
 Sesame Street
 Wed/Movie: The Razor's Edge
 Thu/Movie: City Heat (cc)
 Fri/Movie: Bye Bye Birdie
 Mon/Movie: The Heavenly Kid
 Tue/Movie: Forbidden (cc)
 Fri/Movie: Morons From Outer Space
 Thu/Movie: Les Misérables
 Mon/Movie: Cloak and Dagger (cc)
 Tue/Movie: The Candidate

8:30
 My Little Pony
 Romper Room
 Scooby Doo
 Mister Rogers
 Tue/Movie: Great Catherine
 Fri/Movie: The Grey Fox

9:00
 True Confessions
 People's Court
 Brady Bunch
 Morning Show

Little House on the Prairie
 Sesame Street
 Instructional
 Television (concludes at 3 p.m.)
 Captain Kangaroo
 Wed/Movie: Night of the Comet
 Wed/Misunderstood Monsters

9:30
 The Judge
 Love Connection
 Leave It to Beaver
 Zoobilee Zoo
 Wildside
 Mon/Movie: Places in the Heart (cc)
 Thu/Hollyweed Ghost Stories
 Fri/Movie: Life of the Party: The Story of Beatrice
 Thu/Joey and Redhawk (Part II)

10:00
 \$25,000 Pyramid
 Family Ties
 I Love Lucy
 Oprah Winfrey Show
 My Favorite Martian
 Love Boat
 Body Electric
 Thu/Movie: Places in the Heart (cc)
 Fri/Movie: Remo Williams: The Adventure Begins
 Tue/Movie: Agnes of God (cc)
 Mon/Movie: Cannery Row
 Wed/Movie: The Strip
 Thu/Movie: The Iron Mistress
 Fri/Movie: Girl With the Green Eyes
 Mon/Movie: Gold Is Where You Find It
 Tue/Movie: Two Loves

10:30
 New Card Sharks
 Sale of the Century
 Bewitched
 Abbott and Costello
 Wed-Thu/Madeleine Cooks

Fri, Mon/Modern Maturity
 Tue/Mechanical Universe
 Wed/Movie: The Heavenly Kid
 Tue/Movie: A View to a Kill
 11:00
 Price Is Right
 Wheel of Fortune
 One Day at a Time
 Fame, Fortune, and Romance

Partridge Family
 Best Talk in Town
 Creative Living
 Wed/Movie: Time Bomb
 Thu/Movie: A Raisin in the Sun

11:30
 Scrabble
 All in the Family
 Celebrity Double Talk
 I Dream of Jeannie
 Falcon Crest
 Wed/First Edition
 Thu/Right to Know
 Fri/Mini Playhouse: Front Page, Column One
 Mon/Masterpiece Theatre: Winston Churchill (concludes at 1)
 Tue/Innovation
 Mon/Lionel Richie
 Fri/Martin Mull's White Politics
 Wed/Movie: Garbo Talks

12 NOON
 Strike It Rich
 Super Password
 Middyay
 Ryan's Hope
 News
 Wed/Beats of the Heart
 Thu/The Africans
 Fri/Mystery: Shroud of the Nightingale
 Tue/Story of English
 Wed/Movie: Teen Wolf
 Thu/Movie: Android (cc)

Fri/Movie: Murrow
 Mon/Movie: Oxford Blues (cc)
 Tue/Movie: Bye Bye Birdie
 Fri/Movie: The Wall
 Mon/Movie: The Jigsaw Man
 Thu/Movie: Cannonball Run II (cc)
 Fri/Movie: My Science Project
 Mon/Movie: Victory
 Tue/Movie: The Adventures of Buckaroo Banzai

12:30
 Young and the Restless (cc)
 Search for Tomorrow
 Loving
 Wed/Movie: Coach of the Year (1980). Robert Conrad.
 Thu/Movie: Red Alert (1977). William Devane.
 Fri/Movie: The New Maverick (1978). James Garner.
 Mon/Movie: Nadia (1984). Talia Balsam.

Tue/Movie: Captain Nemo and the Underwater City (1970). Robert Ryan.

1:00
 Days of Our Lives
 Hour Magazine
 All My Children
 Wed/Movie: Mayerling (1969). Omar Sharif.

Thu/Movie: I'll Take Sweden (1965). Bob Hope.

Fri/Movie: Imitation of Life (1959). Lana Turner.

Mon/Movie: Tell Them Willie Boy Is Here (1969). Robert Redford.

Tue/Movie: Texas Across the River (1966). Dean Martin.

Wed/Videoville: Monterey Boat People
 Thu/River Journeys
 Fri/Canadian Establishment

Mon/Leo Buscaglia
 Tue/Shakespeare
 Hour: Twelfth Night

Wed/Movie: Victory
 Tue/Movie: Morons From Outer Space

1:30
 As the World Turns
 Wed/The Prince's Trust All-Star Rock Concert

Thu/Interview
 Fri/Movie: My Science Project
 Mon/Movie: Back to Bataan

2:00
 Another World
 Inspector Gadget
 One Life to Live
 Wed/The West of the Imagination

Thu/Odyssey
 Fri/Managing Our Miracles
 Mon/From Oregon With Love

Tue/Moments in Time
 Thu/Movie: Rhinestone
 Fri/Movie: Door to Door

Mon/Movie: Android
 Tue/Not Necessarily the News
 Wed/Movie: The Adventures of Buckaroo Banzai

Thu/Movie: The Candidate
 Fri/Movie: Streets of Fire
 Mon/Movie: Cloak and Dagger

Tue/Movie: My Science Project
 Mon/Movie: Back to Bataan

3:30
 Silverhawks
 Ghostbusters
 Wed, Mon/This Old House (cc)

Thu/People, Pets & Dr. Marc
 Fri/Victory Garden
 Tue/A House for All Seasons

Hooked on Aerobics
 Video Music Box
 Mon/The Adventures of Robin Hood

Thu/Movie: The Shocking Miss Pilgrim
 Mon/Movie: Trancers
 Tue/Movie: The Bedford Incident

4:00
 Divorce Court
 Donahue (except Tue)
 Tue/Main Street
 He-Man
 Jeopardy (except Wed)
 Wed/After School Special
 Police Woman
 G. I. Joe
 Sesame Street

Tue/Movie: My Science Project

2:30
 Capitol
 The Jetsons
 Superfriends
 French Chef
 Wed/Movie: Oxford Blues (cc)
 Tue/Movie: City Heat
 Fri/Movie: Old Enough
 Tue/The Statue of Liberty

3:00
 Guiding Light
 Santa Barbara
 Defenders of the Earth
 General Hospital
 Cannon
 Smurfs

Wed/Justin Wilson's Louisiana Cookin'
 Thu/Great Chefs of Chicago: Chef Carolyn Buster

Fri/Frugal Gourmet: The Sandwich Buffet
 Mon/Good Health From Jane Brody's Kitchen

Tue/New York Master Chefs: Seppi Renggli (The Four Seasons)
 Liliias, Yoga and You
 Wed, Mon/Mechanical Universe

Thu/Educational Computing
 Fri/Rockschool
 Wed/Movie: Coup de Tête

3:30
 Silverhawks
 Ghostbusters
 Wed, Mon/This Old House (cc)

Thu/People, Pets & Dr. Marc
 Fri/Victory Garden
 Tue/A House for All Seasons

Hooked on Aerobics
 Video Music Box
 Mon/The Adventures of Robin Hood

Thu/Movie: The Shocking Miss Pilgrim
 Mon/Movie: Trancers
 Tue/Movie: The Bedford Incident

4:00
 Divorce Court
 Donahue (except Tue)
 Tue/Main Street
 He-Man
 Jeopardy (except Wed)
 Wed/After School Special

Police Woman
 G. I. Joe
 Sesame Street

TELEVISION

2 Mister Rogers
11 Thu/The Red Balloon
Fri/Out of Step
10 **Fri/Movie:** A Test of Love
5 Wed/The Red Balloon
Thu/Joe and Redhawk (Part II)
Fri/Movie: Whistle Down the Wind
Mon/Movie: The Late Great Me

Tue/Meet the Wombles
4:30
2 Superior Court
5 Thundercats
7 Card Sharks (except Wed)
11 Galaxy Rangers
20 3-2-1 Contact
21 World TV Presents (Chinese programming)
11 Wed/Movie: The Worst Witch

Thu/Movie: Heidi (1968)
Mon/To Climb a Mountain
Tue/Survival Series
10 Wed/Movie: Platinum Blonde
5 Thu/Movie: Les Misérables
5:00
2 News
5 Diff'rent Strokes

7 News
11 Hart to Hart
11 Eight Is Enough
13 Mister Rogers
21 Sesame Street
11 Fri/Movie: Advice to the Lovelorn
Mon/Movie: Oh, God! You Devil (cc)
10 Thu/Movie: Better Off Dead
Mon/The Movie Show #3

5 Wed/Misunderstood Monsters
5:30
2 News
5 Facts of Life
13 3-2-1 Contact
11 Wed/Everything Else With Pat Collins
Thu/Black Viewpoint
With Gasby Greely
Fri/Arts in New York
With Dr. Leonard Leif

Mon/Insight
Tue/Beyond the Headlines
11 Tue/Interview
10 Fri/Movie: Gloria
Tue/Movie: A Raisin in the Sun
5 Mon/Joe and Redhawk (Part III)
Tue/Crown of Bogg
5:45
10 News From City Hall

Weeknights, October 22-24 and 27-28

WED., OCT. 22

6:00
2 News
7 Three's Company
11 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Lassic
11 Italian programming (concludes at 8)
11 Movie: Red Dawn
10 Movie: The Bedford Incident
5 Movie: Two Loves
6:30
10 WKRP in Cincinnati
11 Benson
13 Nightly Business Report
21 Doctor Who
7:00
2 News
7 M*A*S*H
11 \$100,000 Pyramid
11 The Jeffersons
11 Newton's Apple
21 Nightly Business Report
7:30
2 Wheel of Fortune
11 New Newlywed Game
11 Current Affair
7 Hollywood Squares
11 Entertainment Tonight
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
8:00
2 Together We Stand
11 Special: World Series Pregame
11 Movie: The Savage Seven (1968). Robert Walker.
7 Perfect Strangers
11 News
11 Movie: Blue Collar (1978). Richard Pryor.
21 Ask Dr. Science
11 Connections
11 Movie: All the Rivers Run (Part III)
11 Movie: Time Bomb
11 Movie: Those Glory, Glory Days
5 Brothers (cc)
8:15
11 Baseball: 1986 World Series (concludes at 11, approx.)
8:30
2 Better Days
7 Head of the Class
11 Million Dollar Chance of a Lifetime
11 Wings Over Water
5 Bizarre '86 (cc)
9:00
2 Magnum, P.I.
7 Dynasty
11 Movie: East of Eden

(1981). Part II. Timothy Bottoms. (Part I, Tue., Oct. 21 at 9 p.m.)
11 The Edge of Darkness
5 Movie: Garbo Talks (cc)
10:00
2 The Equalizer
5 News
7 Hotel
11 Hungary: Pushing the Limits
11 Right to Know
11 Movie: The Heavenly Kid
10 Movie: Life of the Party: The Story of Beatrice
10 Movie: Tchao Pantin
10:30
11 News
11 Risking It All
11:00
2 News
7 Late Show Starring Joan Rivers
11 Carol Burnett and Friends
11 Odd Couple
11 Mark Russell Comedy Special
11 Monty Python's Flying Circus
5 Movie: The Stud
11:30
2 Adderly
11 Tonight Show
7 Nightline
11 Police Woman
11 The Honeymooners
11 Masterpiece Theatre: Paradise Postponed
11 Nightly Business Report
11 The Prince's Trust All-Star Rock Concert
11:45
11 Movie: The French Woman
12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
11 Movie: Streamers
12:30
11 David Letterman
7 Dick Cavett Show
11 Entertainment Tonight
12:35
11 Movie: Teen Wolf
12:40
11 Movie: Getting Physical (1984). David Naughton.
12:45
11 Movie: Teachers
1:00
11 Special: Please Help Me Live

10 Joe Franklin Show
11 Twilight Zone
1:25
10 Movie: Revenge of the Nerds
1:30
11 News
7 Tales of the Unexpected
2:00
2 News
11 Crosswits
11 Movie: Fitzwilly (1968). Dick Van Dyke.
7 Movie: High Time (1960). Bing Crosby.
11 Movie: So This Is Love (1953). Kathryn Grayson.
11 Grizzly Adams
2:05
11 Movie: Thunder Alley
2:30
11 Sally Jessy Raphaël
2:40
11 Movie: An American Werewolf in London
3:00
11 Ben Casey
11 Emergency One!
11 Movie: Wild Geese II
3:50
11 Movie: Split Image
4:00
11 Ben Casey
7 Tales of the Unexpected
11 Jackie Gleason Show
11 Emergency One!
4:11
11 Make Room for Daddy
4:25
5 Brothers (cc)
4:30
7 Greatest Sports Legends
11 Jackie Gleason Show
4:55
11 Movie: Coup de Tête
5:00
11 Here's Lucy
7 New Dating Game
11 News
11 One Step Beyond
11 The Red Balloon
5:30
11 Here's Lucy
7 Morning Stretch
THU., OCT. 23
6:00
2 News
7 Three's Company
11 Magnum, P.I.
11 Gimme a Break
11 New Jersey News
21 Lassic
11 Italian programming (concludes at 8)

10 Movie: The Devil and Daniel Webster
6:30
10 WKRP in Cincinnati
11 Benson
11 Nightly Business Report (cc)
11 Doctor Who
11 Movie: Reno and the Doc
7:00
2 News
7 M*A*S*H
11 \$100,000 Pyramid
11 The Jeffersons
11 Faces of Japan
21 Nightly Business Report
10 Movie: Ghostbusters
7:30
2 Wheel of Fortune
11 Special: Kids, Just Kids
11 Current Affair
7 Hollywood Squares
11 Entertainment Tonight
11 News
11 MacNeil/Lehrer NewsHour
21 Long Island Report
11 Washington
8:00
11 Simon & Simon
11 Cosby Show
11 Special: Forgotten Children of the '80s
11 Our World
11 News
11 Movie: Dynasty (1976). Sarah Miles.
21 Wild America (cc)
11 Videoville
11 Movie: All the Rivers Run (Part IV)
11 Movie: Tokyo Ga
11 Movie: Once Upon a Time in America (long version)
8:30
11 Family Ties (If necessary, World Series game will be played, concluding at 11, approx.)
11 Million Dollar Chance of a Lifetime
11 Currents
21 This Old House (cc)
9:00
11 Knots Landing
11 Cheers
11 Special: The Beauty Contest
11 The Colbys
11 Movie: East of Eden (1981). Part III. Timothy Bottoms. (Part I, Tue., Oct. 21 at 9 p.m.)
11 The Africans
11 Mystery: Shroud of a Nightingale
11 Masterpiece Theatre: Paradise Postponed
11 Movie: Creator

9:30
11 Night Court
10:00
11 Kay O'Brien
11 Hill Street Blues (cc)
11 News
7 20/20
11 The Day the Universe Changed
11 Masterpiece Theatre: Paradise Postponed
11 Robin Williams
11 Movie: Heartbreaker
10:30
11 News
11 Mystery: Shroud of the Nightingale
11:00
2 News
11 Late Show Starring Joan Rivers
11 Carol Burnett and Friends
11 Odd Couple
11 Channel Crossings
11 Inside the NFL
11 Movie: Re-Animator
11:30
11 Night Heat
11 David Letterman
7 Nightline
11 Police Woman
11 The Honeymooners
11 Nightly Business Report
12 MIDNIGHT
11 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
11 Movie: Lifeforce
11 Movie: A Test of Love
11 Movie: Year of the Dragon
12:30
11 David Letterman
11 Jimmy Breslin's People (cc)
11 Entertainment Tonight
11 The Movie Show #3
12:40
11 Movie: Quarterback Princess (1983). Don Murray.
1:00
11 I Love Lucy
11 Joe Franklin Show
11 Twilight Zone
1:15
11 Movie: Joshua, Then & Now
1:30
11 News
7 Get Smart
7 Tales of the Unexpected
1:45
11 Movie: Bachelor Party
2:00
2 News

11 Crosswits
11 Movie: Where It's At (1969). David Janssen.
11 Movie: Stage Coach (1966). Bing Crosby.
11 Movie: The Lieutenant Wore Skirts (1956). Tom Ewell.
11 Grizzly Adams
2:25
11 Movie: Can You Keep It Up for a Week?
2:30
11 Sally Jessy Raphaël
3:00
11 Ben Casey
11 Lifestyles of the Rich and Famous
3:15
11 Movie: Into the Night
3:35
11 Movie: The Terminator
3:45
11 Washington
4:00
11 Ben Casey
7 Tales of the Unexpected
11 Jackie Gleason Show
11 Emergency One!
4:13
11 Make Room for Daddy
4:15
11 Movie: Cannonball Run II
4:30
11 Hollywood Close-up
11 Jackie Gleason Show
5:00
11 Here's Lucy
11 New Dating Game
11 News
11 One Step Beyond
5:15
11 Movie: Pale Rider (cc)
5:25
11 Interview
5:30
11 Here's Lucy
7 Morning Stretch
11 News
FRI., OCT. 24
6:00
2 News
7 Three's Company
11 Magnum, P.I.
11 Gimme a Break
11 New Jersey News
21 Lassic
11 Italian programming (concludes at 8)
11 Movie: The Grey Fox (cc)
6:30
10 WKRP in Cincinnati
11 Benson

10 Nightly Business Report (cc)
20 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
6 \$100,000 Pyramid
11 The Jeffersons
12 Sneak Previews
20 Nightly Business Report
21 Inside the NFL

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
12 MacNeil/Lehrer NewsHour
20 Long Island Report
21 But Seriously Folks

8:00
2 Special: Garfield's Halloween Adventure
4 A-Team
5 Special: Fat Albert Halloween
7 Webster
9 News
11 Movie: Bear Island (1980). Donald Sutherland. You'll find this one hard to "bare!"
20 Washington Week in Review
21 Blake's Seven
12 Movie: Maxie
13 Movie: Beer
14 Movie: Huey Long
15 Huey Lewis

8:30
2 Special: It's the Great Pumpkin, Charlie Brown
5 Special: Witches Night Out
7 Mr. Belvedere (cc)
9 Million Dollar Chance of a Lifetime
12 Wall Street Week
13 Movie: My Science Project

9:00
2 Dallas
4 Miami Vice
5 Special: The Coneheads
7 Sledge Hammer!
9 Movie: East of Eden (1981). Part IV. Timothy Bottoms. (Part I, Tue., Oct. 21 at 9 p.m.)
12 Great Performances
20 Movie: Topper Returns (1941). Joan Blondell.
21 Movie: Doctor Who Movie

9:30
2 Special: Scary Tales
7 Sidekicks
11 Martin Mull's White Politics

10:00
2 Falcon Crest
4 L.A. Law
5 11 News
7 Starman
11 End of Empire
12 Movie: Jagged Edge
13 Movie: Moron's From Outer Space
20 Movie: The Family Game

10:05
5 Movie: The Company of Wolves

10:30
11 News

21 Wild America
22 P.O.V.

11:00
2 4 7 News
5 Late Show Starring Joan Rivers
9 Carol Burnett and Friends
11 Odd Couple
12 Movie: Thousands Cheer (1943). Gene Kelly.
20 Monty Python's Flying Circus

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
20 Nightly Business Report
21 The Max Headroom Show #7

11:45
5 Movie: Altered States

11:55
11 Really Weird Tales

12 MIDNIGHT
5 Star Search
7 Nightlife
11 Star Trek
20 Long Island Report
21 Movie: Tigers in Lipstick
12 Movie: Jonah Who Will Be 25 in the Year 2000

12:25
11 Movie: Remo Williams: The Adventure Begins

12:30
7 Friday Night Videos
9 Hot Tracks
9 Entertainment Tonight

12:40
2 Movie: The Heart Is a Lonely Hunter (1968). Alan Arkin.

1:00
5 Solid Gold
9 Joe Franklin Show
11 At the Movies

1:25
11 Movie: Creepshow

1:30
11 News

1:40
5 Comedy Spotlight: Elaine Boosier

2:00
4 News
5 Movie: The Road to Rio (1957). Bing Crosby.
7 Tales of the Unexpected
9 Movie: One Is a Lonely Number (1972). Janet Leigh.
11 Grizzly Adams

2:25
11 Inside the NFL

2:30
7 Crosswits
12 Movie: The Little Girl Who Lives Down the Lane (1977). Jodie Foster. Engrossing, complex mystery of a little girl whose father never seems to be around and who gets nervous when anyone goes near the basement; Foster at her best!

2:45
5 Movie: Caged Heat

2:53
2 Movie: The Life and Assassination of the Kingfish (1977). Ed Asner.

3:00
2 Sally Jessy Raphaël
11 Emergency One!

3:25
11 Movie: Blind Rage
12 Movie: Women in Love

3:30
12 Music City USA

4:00
4 Hit City
5 Make Room for Daddy
9 Jackie Gleason
11 Emergency One!

4:15
5 Movie: Whistle Down the Wind

4:30
4 Here's Lucy
7 Tales of the Unexpected
9 Jackie Gleason Show

4:50
11 Movie: Not for Publication

5:00
4 Ben Casey
7 Branded
9 News
11 U.S. Farm Report

5:25
2 Newsmakers

5:30
7 Guns of Will Sonnett
9 11 News

MON., OCT. 27

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
12 New Jersey News
20 Lassie
21 Italian programming (concludes at 8)
12 Movie: The Final Countdown
13 Movie: Girl With the Green Eyes

6:30
5 WKRP in Cincinnati
11 Benson
12 Nightly Business Report
20 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
6 \$100,000 Pyramid
11 The Jeffersons
12 Wild America
20 Nightly Business Report
21 Lionel Richie

7:30
2 Wheel of Fortune
4 Special: The Horrible Secret—The true story of a molested child's pain and shame.
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
12 MacNeil/Lehrer NewsHour
20 Long Island Report
21 Fraggie Rock

8:00
2 Kate & Allie
4 Special: Amazing Stories (one hour)
5 Movie: Tales That Witness Madness (1973). Kim Novak.
7 MacGyver
9 News
11 Movie: Hold the Dream (1986). Part I. Deborah Kerr.
20 The Living Planet: A Portrait of Earth
21 Tenko
11 Movie: Places in the Heart
12 Movie: Revenge of the Nerds
13 Movie: M
14 Movie: The Assisi Underground (Part II) (cc)

8:30
2 My Sister Sam
9 Million Dollar Chance of a Lifetime
12 Adam Smith's Money World

9:00
2 Newhart
4 Movie: Stranger in My Bed (1986). Lindsay Wagner.
7 Football: Giants vs. Washington (concludes at midnight, approx.)
9 Movie: Some Like It Hot (1959). Tony Curtis, Jack Lemmon, Marilyn Monroe. Classic comedy of two musicians who try to hide from the mob by disguising themselves as women and joining an all-girl orchestra; sensational from start to finish.
12 The Story of English
21 The West of the Imagination
13 Trilogy of the Boy David—The moving and triumphant story of a young boy's courage in overcoming a disfiguring disease.

9:30
2 Designing Women
11 But Seriously Folks

10:00
2 Cagney & Lacey
9 11 News
12 The West of the Imagination
21 The Story of English
22 New York Screening Room
11 Movie: Lifeorce
12 Movie: Wild Geese II (cc)
13 Movie: Permanent Vacation
14 Movie: Victory

10:30
11 News

11:00
2 4 News
5 Late Show Starring Joan Rivers
11 Odd Couple
12 Margaret Mead Film Festival
20 Monty Python's Flying Circus

11:30
2 Simon & Simon
4 Best of Carson
7 Police Woman
11 The Honeymooners
20 Nightly Business Report

11:45
11 Robin Williams

12 MIDNIGHT
2 Kojak
7 News
11 Star Trek
20 Long Island Report
21 Movie: Altered States
12 Movie: Arthur's Hallowed Ground
13 Movie: The Company of Wolves

12:30
4 David Letterman
7 Nightline
9 Entertainment Tonight

12:40
2 Movie: A Summer Without Boys (1973). Barbara Bain.

12:45
11 Movie: The Doctor and the Devils

1:00
5 Forgotten Children of the '80s
7 Nightlife
9 Joe Franklin Show
11 Twilight Zone

1:30
4 11 News
7 Jimmy Breslin's People

1:40
5 Movie: The Stud

1:50
11 The Movie Show #3

2:00
2 News
4 Crosswits
5 Movie: Royal Hunt of the Sun (1969). Robert Shaw.
9 Movie: Young Winston (1972). Simon Ward.
11 Grizzly Adams

2:25
11 Movie: The Little Drummer Girl (cc)

2:30
2 Sally Jessy Raphaël
7 Tales of the Unexpected

2:45
11 Movie: Re-Animator

3:00
4 Ben Casey
7 Movie: Tumbleweed (1954). Audie Murphy.
11 Movie: The Perfect Woman (1970). Cameron Mitchell.

3:25
5 Movie: The Assisi Underground (Part II)

4:00
9 Ben Casey

4:10
11 Movie: A Nightmare on Elm Street

4:20
5 Make Room for Daddy

4:30
7 America's Top Ten

4:40
11 Movie: Bachelor Party (cc)

5:00
4 Here's Lucy
7 New Dating Game
9 News
11 One Step Beyond

5:15
5 Movie: The Iron Mistress

5:30
4 Here's Lucy
7 Morning Stretch
11 News

TUE., OCT. 28

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
12 New Jersey News
20 Lassie
21 Italian programming (concludes at 8)
12 Movie: Lies My Father Told Me
13 Paul's Case

6:30
5 WKRP in Cincinnati
11 Benson
12 Nightly Business Report
20 Doctor Who

7:00
2 4 7 News
5 M*A*S*H
6 \$100,000 Pyramid
11 The Jeffersons
12 Nature Watch
20 Nightly Business Report
21 The Paper Chase: The First Year—Bell and Love

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
12 MacNeil/Lehrer NewsHour
20 Long Island Report

8:00
2 The Wizard
4 Matlock
5 Movie: The Entity (1983). Ron Silver.
7 Who's the Boss?
9 News
11 Movie: Sparkling Cyanide (1983). Deborah Raffin.
20 Nature (cc)
21 Beats of the Heart
12 Movie: Jagged Edge
13 Movie: To Sir With Love
14 Movie: The Family Game
15 Movie: The Candidate

8:30
2 Growing Pains
4 Million Dollar Chance of a Lifetime
9 Innovation: Acts of God

9:00
2 Movie: Manhunt for Claude Dallas (1986)
4 Crime Story
7 Moonlighting
9 Movie: The War Wagon (1967). John Wayne, Kirk Douglas.
12 The Making of Liberty
20 The Africans

10:00
11 1986
2 4 News
7 Jack and Mike
12 Managing Our Miracles
20 The Sandbaggers
21 'Allo, 'Allo

SOLUTIONS TO LAST WEEK'S PUZZLES



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TELEVISION

- 11:00
The Hitchhiker
Movie: El Condor
Movie: Tchao Pantin
Movie: Teachers
- 10:30
News
Open All Hours
Not Necessarily the News
- 11:00
News
Late Show Starring Joan Rivers
Carol Burnett and Friends
Odd Couple
The Issues Hit Home
Monty Python's Flying Circus
Movie: The Holcroft Covenant
- 11:30
Hot Shots
Tonight Show
Nightline
Police Woman
The Honeymooners
Nightly Business Report
- 11:45
Movie: Pale Rider

- 12 MIDNIGHT
Kojak
Nightlife
Star Trek
Penn and Teller Go Public
Long Island Report
Movie: A Test of Love
Movie: My Science Project
- 12:30
David Letterman
Dick Cavett Show
Entertainment Tonight
- 12:40
Movie: The Third Girl From the Left (1973). Kim Novak.
- 12:55
Movie: Agnes of God (cc)
- 1:00
I Love Lucy
Joe Franklin Show
Twilight Zone
- 1:30
News
Get Smart

- Tales of the Unexpected
1:40
Movie: Year of the Dragon
1:45
Movie: Into the Night
2:00
News
Crosswits
Movie: The Canterville Ghost (1944). Charles Laughton.
Movie: That Man Bolt (1973). Fred Williamson.
Movie: Yuma (1970). Clint Walker.
Grizzly Adams
- 2:30
Sally Jessy Raphaël
- 2:40
Movie: The Protector
- 3:00
Ben Casey
Movie: Deathquake
- 3:45
Movie: Creature

- 4:00
Ben Casey
Tales of the Unexpected
Jackie Gleason Show
The Paper Chase: The First Year—Bell and Love
- 4:03
Make Room for Daddy
- 4:20
Movie: Split Image
- 4:30
Siskel & Ebert & the Movies
Jackie Gleason Show
- 5:00
Here's Lucy
New Dating Game
News
One Step Beyond
Movie: The Adventures of Buckaroo Banzai
- 5:25
Movie: Morons From Outer Space
- 5:30
Here's Lucy
Morning Stretch

Weekend, October 25-26

- SAT., OCT. 25
- 6:00
New Wilderness
Young Edition
New Dating Game
David Toma Show
Tom and Jerry
Movie: Night of the Comet
- 6:30
Patchwork Family
Heroes
World Tomorrow
Hee Haw!
Face-off
Josie and the Pussycats
Movie: The Aviator
Movie: Garbo Talks
- 7:00
Tony the Pony
Popeye
Wild Kingdom
New Jersey People
Mask
- 7:30
Young Universe
Hickory Hideout
Wonderama
Kids Are People Too
In Depth
Photon
- 8:00
Berenstain Bears
Kissfur
Woody Woodpecker
The Wuzzles
Straight Talk
Photon
Adam Smith's Money World
Hollywood Ghost Stories
- 8:30
Wildfire
Gummi Bears
Rainbow Brite
Care Bears Family
Movie: Mr. Moto in Danger Island (1939). Peter Lorre.
Wall Street Week
Movie: The Worst Witch
Movie: The Whisperers

- 9:00
Muppet Babies
Smurfs
Popples
Flinstone Kids
Voyagers
Washington Week in Review (cc)
- 9:30
Get Along Gang
One-on-One
Movie: Time Bomb
- 10:00
Galaxy High
Movie: Lucky Losers (1950). Leo Gorcey.
Real Ghostbusters
Street Hawk
Wrestling
Managing Our Miracles
Body Electric
Inside the NFL
- 10:30
Teen Wolf
Punky Brewster
Pound Puppies
Reading Rainbow
Movie: Tennessee Champ
- 11:00
Pee-wee's Playhouse
Alvin
Bugs Bunny
Wrestling
Soul Train
Tony Brown's Journal
Economics U.S.A.
Secret City
Movie: Sphinx
- 11:15
Special: The Best of National Geographic
- 11:30
Puppy's Great Adventure
Footfur
All New Ewoks
Open Mind
Why in the World
Movie: The Final Countdown
- 12 NOON
Rock 'n' Wrestling

- Lazer Tag Academy
Weekend Specials
Black Sheep Squadron
College Football: Boston College vs. West Virginia (concludes at 3:30, approx.)
Louis Rukkeyser
Gourmet Cooking (cc)
Video Music Box
Movie: Second Hand Hearts
- 12:30
Kidd Video
American Bandstand
This Old House (cc)
- 1:00
Young Universe
Stephen King's World of Horror
TBA
Movie: World of Dracula (1979). Michael Nuri.
College Football: Yale vs. Penn (concludes at 4, approx.)
Frugal Gourmet
All About TV
The Movie Maker
- 1:15
Movie: The War of the Worlds (1953). Gene Barry.
- 1:30
Cover Story
Hot Tracks
New York's Master Chefs
Cityscope
Movie: The Aviator
Movie: The Spiral Staircase
- 2:00
A Little Like Magic
Autumn Ritual
Victory Garden
World TV Presents
Shelley Duvall's Tall Tales & Legends: The Legend of Sleepy Hollow
- 2:30
College Football: TBA (concludes at 6, approx.)

- Ebony/Jet Showcase
Magic of Oil Painting
- 3:00
Wacky World of Sports
Movie: Powerforce (1976). Bruce Li.
College Football: TBA (concludes at 7, approx.)
Movie: Legend of Sleepy Hollow (1979). Jeff Goldblum.
Half a Handy Hour
The Movie Show #3
Movie: Garbo Talks (cc)
- 3:30
Puttin' On the Kids
Motorweek
Movie: Eleni
- 4:00
Sports World
Puttin' On the Hits
Nova
Woodwright's Shop
In Search of Trojan Wars
Movie: 2010
- 4:30
Dance Fever
This Old House
- 5:00
Mission: Impossible
Wrestling
Fame
Innovation
Country Express
Movie: Love With a Perfect Stranger
- 5:30
Wild America
Newton's Apple
Tonight at Ferlinghetti
Movie: Dune
- 6:00
The People
News
What's Happening Now?
New Gidget
What a Country
Nature
Blake's Seven
Alive From Off Center

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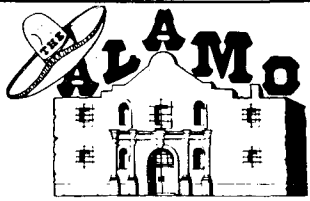
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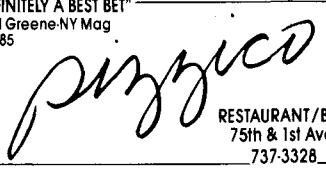
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TELEVISION

Movie: The Philadelphia Experiment

6:30
2 News
3 Small Wonder
4 Bosom Buddies
5 One Big Family
6 State of the Art

7:00
2 News
3 Strictly Business
4 9 to 5
5 It's a Living
6 Tales From the Darkside
7 Owl/TV
8 All Creatures Great and Small
9 Looking East
Movie: Second Hand Hearts

7:30
2 Wheel of Fortune
3 Throb
4 Ted Knight Show
5 Crack: Fight Back
6 Mama's Family
7 At the Movies
8 Supergran
9 Faces of Japan

8:00
2 Downtown
3 Facts of Life (If necessary, 1986 World Series game will be played, concluding at 11, approx.)

Movie: Gaslight (1944). Ingrid Bergman. Chilling, psychological drama of a man who tries to drive his wife insane; Bergman won an Oscar for her bravura performance.

7 Life With Lucy
8 Hockey: Rangers vs. Montreal (concludes at 11, approx.)

Movie: To Kill a Mockingbird (1962). Gregory Peck, Robert Duvall. Peck won an Academy Award for his brilliant portrayal of a lawyer who defends a black man in a bigoted southern town; Oscar-winning script and a great cast, including Duvall in his film debut.

8 Wonderworks
9 Story of English
Movie: The Holocaust Covenant

Movie: Altered States

8:05
Movie: Kings of the Road

8:30
4 227
7 Ellen Burstyn Show

9:00
2 Movie: Psycho II (1983). Anthony Perkins.
4 Golden Girls
7 Heart of the City
8 Mystery: Shroud for a Nightingale (cc)
9 Good Neighbors
9 Six Wives of Henry VIII
Movie: Death Wish 3

9:30
2 Amen
3 Mother and Son

10:00
3 Hunter
5 News
7 Spencer for Hire

10 Film on Film: Ready When You Are, Mr. deMille
2 Agony
3 Buddy Hackett II
Movie: The Final Countdown

10:30
5 Black News
1 News
2 Butterflies
3 Eye on Dance

11:00
2 **3** **7** **9** News
5 Movie: The Stunt Man (1980). Peter O'Toole.

Movie: Carnal Knowledge. (1971). Jack Nicholson, Ann-Margret. Stirring drama which details the sexual lives of two men from their college years through middle-age; Nicholson and Ann-Margret are superb; sensitively directed by Mike Nichols.
Movie: Cleopatra (1934). Claudette Colbert.

Movie: The Stranger (1946). Edward G. Robinson. Suspenseful drama of a respected small-town college professor who is in reality a top ranking Nazi.

Movie: Stripes
Movie: Morons From Outer Space
Movie: Night School

11:30
2 Saturday Night Live
7 News
9 Wrestling Spotlight

11:45
2 You Write the Songs
Movie: The Bounty (1984). Anthony Hopkins.
Movie: Wild Geese II

12:15
2 Movie: Night of Terror (1972). Martin Balsam.

12:30
Movie: Night Gallery (1969). Joan Crawford.
5 Gallagher: Over Your Head

12:50
Movie: Porky's Revenge

1:00
4 Rock 'n' Roll News
1 Dempsey and Makepeace
Movie: The Go Masters

1:25
Movie: Betrayal (1983). Jeremy Irons.

1:30
Movie: Love With a Perfect Stranger

1:40
Movie: Mata Hari (1984)

1:56
2 News
 2:00
2 Dancin' to the Hits
1 News

2:20
Movie: Anastasia (1956). Ingrid Bergman.

Bergman won her second Oscar as an amnesiac girl who may or may not be the daughter of a Russian Czar; suspenseful, well-written screenplay.

2:25
Movie: Losin' It

2:30
2 This Week in Country Music

MTV Top 20 Video Countdown
Movie: Smile (1975). Bruce Dern. Hilarious satire centering around the behind-the-scenes activities of a local beauty pageant; the basis for the new Broadway musical.

2:41
Movie: Best of the Safecrackers (1974). Susan Strasberg.

3:00
Movie: Nothing Sacred (1937). Carole Lombard, Fredric March.

3:25
Movie: Skyhigh

3:30
Movie: A Pocketful of Miracles (1961). Bette Davis.
5 Washington

3:50
Movie: Honor (1975). Anthony Page.

3:55
5 Minors

4:10
Movie: Defcon-4

4:30
Movie: The Deerslayer (1957). Lex Barker.
1 Rhoda

4:35
5 Creator

5:00
2 News
1 Insight

5:10
Movie: The Philadelphia Experiment

5:25
5 An Ounce of Cure

5:30
9 **11** News

5:40
Movie: Sunset Strip

SUN., OCT. 26

6:00
2 Community

4 Here's Lucy
5 Black News
7 Ebony/Jet Showcase
9 In Depth
1 Christian Science Monitor
3 Rock and Roll: The Early Days
5 Joey and the Redhawk (Part II)

6:30
2 Young Universe
4 Joy of Gardening
7 Hour of Power
7 **11** Christopher Close-up
9 New Jersey People
Movie: Red Dawn
5 Misunderstood Monsters

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Fantastic World of Hanna-Barbera
7 Faith for Today
9 Face-off
1 Mask
7 Martin Mull's White Politics

7:30
2 For Our Times
4 Jimmy Swaggart
7 This Is the Life
1 Meet the Mayors
1 Voltron
13 Sesame Street (cc)
Movie: Cat's Eye
5 The Red Balloon

8:00
2 Today's Business
7 Insight
9 Point of View
1 Heathcliff
3 Italian programming (concludes at 2 p.m.)

8:30
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
1 Superfriends
1 Mister Rogers' Neighborhood
1 Fraggles Rock
5 Movie: Ups and Downs

9:00
2 Sunday Morning News
4 Visions
7 Special: Popples
7 World of Photography
1 Oral Roberts
1 Raccoons Night to Remember
13 Sesame Street (cc)
2 Nature
1 Movie: The Great Muppet Caper
1 The Max Headroom Show #7

9:30
1 Positively Black
5 Danger Mouse
7 Eyewitness News Conference
9 World Tomorrow
1 Jem
Movie: My Science Project

10:00
2 Essence
4 Wonderful World of Disney
7 America's Top Ten
9 Hour of Power
1 Super Sunday
1 Mister Rogers' Neighborhood
2 Good Neighbors

10:30
2 Face the Nation
4 McLaughlin Group
7 Hollywood Close-up
1 Three Stooges
9 Owl/TV
2 Mother and Son
5 Movie: The Grey Fox

11:00
2 Community—Issues affecting minority communities.
4 Meet the Press
Movie: Tarzan Finds a Son (1939). Johnny Weissmuller.
7 Siskel & Ebert & the Movies
9 New Gidget
9 Wonderworks
2 Agony

TELEVISION

11 Movie: To Find My Son

11:30

2 Newsmakers
3 News 4orum
4 David Brinkley
5 Sunday Funnies
6 **Movie:** Abbott and Costello Meet the Keystone Kops (1955). Bud Abbott, Lou Costello.
7 Butterflies
8 **Movie:** The Man With One Red Shoe (cc)

12 NOON

2 This Is the NFL
3 First Estate: Religion in Review
4 Capitol Journal
5 Wonderworks
6 The Paper Chase: The First Year—Sorcerer's Apprentice

12:30

2 NFL Today
3 NFL '86
4 Business Week
5 Inside Albany

12:45

5 **Movie:** Living It Up (1954). Dean Martin, Jerry Lewis.

1:00

2 **Football:** Jets vs. Los Angeles
3 Sports Lifestyles
4 Like It Is
5 **Movie:** Catlow (1971). Yul Brynner.
6 **Movie:** The Poseidon Adventure (1972). Gene Hackman, Shelley Winters. Engrossing drama about a cruise ship which capsizes, leaving a small band of people who try to survive; terrific special effects, Oscar-winning song, and strong performances by Winters and Hackman.
7 Firing Line
8 San Francisco Symphony Diamond Jubilee
9 The Prince's Trust All-Star Rock Concert
10 **Movie:** Love and Larceny
11 **Movie:** Cimarron (1931)

1:30

3 Fight Back

2:00

3 The Demon Murder Case
4 Greatest Sports Legends
5 Great Performances
6 World TV Presents (Chinese programming)
7 **Movie:** Supergirl

2:30

7 **Movie:** The Man From the Alamo (1953). Glenn Ford.
8 Yaddo: An Artist's Retreat

2:45

5 **Movie:** The Savage Innocents (1961). Yoko Tani.

3:00

5 **Movie:** Westworld (1973). Yul Brynner. Engaging story of an adult vacation resort of the

future which suddenly goes berserk; Brynner is excellent.

11 **Movie:** The Last Voyage (1960). Robert Stack.
12 End of the Empire
13 European Journal
14 Masterpiece Theatre: Paradise Postponed

3:05

5 **Movie:** The Red Balloon

3:30

2 Tony Brown's Journal
3 **Movie:** Life of the Party: The Story of Beatrice

4:00

2 NFL Post-Game Show
3 **Football:** Seattle vs. Denver (concludes at 7, approx.)

4 **Movie:** The Lost World (1960). Michael Rennie.
5 The Story of English
6 Inside Albany
7 Wall Street Journal Review
8 **5** **Movie:** Red Dawn

4:30

2 NBA Basketball Preview
3 Adam Smith's Money World
4 World Chronicle

5:00

3 Kojak
4 Greatest American Hero
5 Fame
6 The Africans
7 Wall Street Week
8 Hello Jerusalem

5:30

2 You Write the Songs
3 One-on-One
4 **Movie:** Better Off Dead

6:00

2 **7** News
3 **Movie:** Across 110th Street (1972). Anthony Quinn.
4 Buck Rogers
5 **Movie:** The Titanic (1953). Barbara Stanwyck.
6 Currents
7 Wild America
8 U.S. Nippon Newscope
9 Fraggie Rock
10 **Movie:** Cannonball Run II (cc)

6:30

2 **7** News
3 Washington Week in Review
4 Profiles of Nature

6:45

4 **Movie:** The Worst Witch

7:00

2 60 Minutes
3 Our House
4 Disney Sunday Movie
5 Entertainment This Week

7:30

3 The Living Planet
4 Austin City Limits
5 Japanese Theatre
6 Martin Mull's White Politics

8:00

2 Murder, She Wrote (cc)

3 Easy Street (If necessary, World Series game will be played, concluding at 11, approx.)

4 Solid Gold
5 David Toma Show
6 Lifestyles of the Rich and Famous
7 Nature
8 **Movie:** S. Martin's Lane (1940). Charles Laughton.
9 First Edition
10 **Movie:** Florida Straits
11 **Movie:** Cat's Eye
12 **Movie:** The Assisi Underground (Part I)

8:05

2 **Movie:** The Devil and Daniel Webster

8:30

3 Valerie
4 Face-off
5 Mini Playhouse

9:00

2 **Movie:** Who Is Julia? (1986). Mare Winningham. A plain housewife receives the brain of a stunning fashion model in a life-saving operation.
3 **Movie:** The Natural (1984). Robert Redford.
4 Star Search
5 **Movie:** Easy Prey (1986). Shawnee Smith. A young girl, abducted by a murderer, survives against incredible odds.
6 New Jersey People
7 Love Boat
8 Masterpiece Theatre: Paradise Postponed
9 Leo Buscaglia

9:30

3 In Depth
4 Wild America
5 **Movie:** Vision Quest

10:00

3 **11** News
4 In the Black: Keys to Success
5 The Creative Edge: Arthur Miller on Home Ground
6 Mystery: Shroud for a Nightingale
7 Window on World Television
8 The Prince's Trust All-Star Rock Concert
9 **Movie:** Orian
10 Brothers (cc)

10:30

7 Sports
8 Meet the Mayors
9 Keys to Success
10 Bizarre '86

11:00

2 **3** **7** News
4 Dream Girl U.S.A.
5 World Tomorrow
6 Odd Couple
7 The Issues Hit Home: The 1986 Senate Debates
8 **Movie:** Volunteers
9 Elton John

11:15

2 News

11:30

3 Check It Out
4 News
5 It Is Written
6 The Honeymooners
7 Signed Original
8 **Movie:** The Gauntlet

11:45

2 **7** Sports

12 MIDNIGHT

2 Barnaby Jones
3 Sports
4 Mission: Impossible
5 **Movie:** The Car (1977). James Brolin, Kathleen Lloyd. Absurd thriller about a killer car that ends up running over most of the cast; for insomniacs only!
6 Jimmy Swaggart
7 Star Trek
8 New Television
9 **Movie:** Dream Child

12:30

2 Off the Wall

12:50

2 **Movie:** Body Double (cc)
3 **Movie:** Red Dawn

1:00

2 Barnaby Jones
3 Circle of Fear
4 Naked City
5 Joe Franklin Show
6 Tales From the Darkside

1:25

2 **Movie:** Better Off Dead

1:30

11 News

2:00

2 News
3 Visions
4 **Movie:** The Wrong Box (1966). John Mills, Ralph Richardson.
5 **Movie:** My Friend Irma (1949). Jerry Lewis, Dean Martin.

2:05

2 **Movie:** U.M.C. (1969). Edward G. Robinson, Richard Bradford.

2:30

2 First Estate: Religion in Review

2:50

11 **Movie:** The Terminator
12 **Movie:** The Grey Fox (cc)

3:05

11 The Max Headroom Show #7

3:40

11 **Movie:** C.H.U.D. (cc)

4:00

2 **Movie:** Skullduggery (1970). Susan Clark, Burt Reynolds.

4:40

11 The Saint
12 Grizzly Adams

4:30

5 **Movie:** The Assisi Underground (Part I) (cc)

4:40

11 **Movie:** Richard Pryor Live on the Sunset Strip (cc)

5:00

2 News
11 One Step Beyond

5:10

11 Martin Mull's White Politics

5:30

2 Here's Lucy
3 Morning Stretch
11 News

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NEW YORK REAL ESTATE

New York Real Estate is a weekly feature. Special rates effective with the September 29, 1986 issue: \$22.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add \$15.00 for NYM Box numbers. Display classified ads are available at \$280.00 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Real Estate Section, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. Contact Harriet Bernstein for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

APARTMENTS Furnished/Unfurnished Manhattan

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. 935-8730.

Trump Tower
Ultra luxury 1 BR, high floor, spectacular views. Lease 1-2-3 years. Principals only. Mon-Fri 9-5. 212-758-1600. Doris.

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Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

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70s East, Off Fifth 6 rooms

Soigné Duplex New Exclusive

This Neoclassical PH duplex in a limestone mansion has been elegantly redesigned by top architects and featured in *House & Garden*. Refined marble foyer leads to sweeping Salon/LR dominated by dramatic marble WBF. Spacious dining area, slate flrd sunroom, modern kit, powder rm. On 2nd floor, 2 MBR suites with skylit baths open to sitting room/studio and 1000 sf fantasy roof garden. Meticulous details throughout. Asking \$900,000 furnished. Qualified buyers please call

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Residence (212) 288-3563**

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Trans Manhattan Realty. 212-529-3141.

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New York's affluent readers have a median household income of \$106,400 against the Sunday New York Times' \$89,400. Deadline for line listing with AX, VI, MC: Tuesday Noon for issue on sale the following Monday.
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Sun filled & spacious multi-level townhouse. 2 bedrm + den (or 3rd BR), 3 1/2 baths. Highlights include Roman tub, game room, den, terrace & deck. Tennis court for exercise & pool. Great neighborhood \$450,000.

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Rita Cohen's CONDOS PLUS

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\$157,500

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Margaretville, NY 12455 914-586-3321

HOUSES FOR SALE/RENT Manhattan

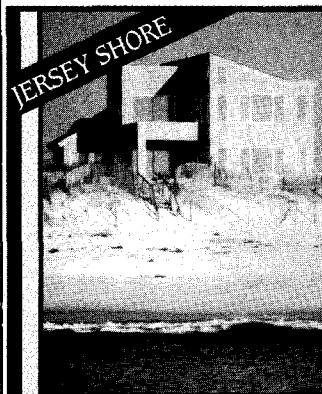
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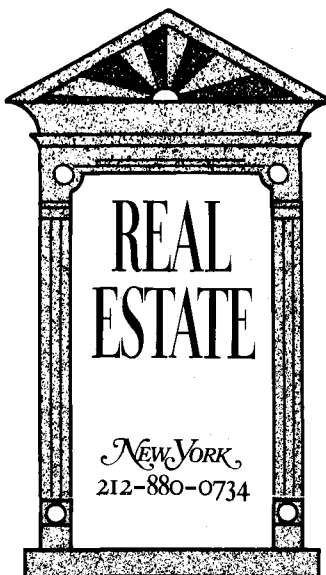
Frank Lloyd Wright Country Home—
On the site of the historic Aaron Burr Tavern in Burrville, CT. 4 BR, 3 bth, beautifully landscaped on 6 1/2 plus acres. For information call: 203-263-5454.

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New York Travel is a weekly feature. Special rates effective with the September 29, 1986 issue: one-time ad, \$25.00 per line; four-time ad, \$24.50 per line; eight-time ad, \$24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add \$15.00 for NYM Box numbers. Display classified ads are available at \$376.00 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. Contact Diane Woodstock for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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Amsterdam	458	Milan	519
Athens	585	Moscow	792
Bombay	1199	Munich	792
Cairo	660	Nairobi	1263
Copenhagen	684	Nice	648
Dakar	725	Oslo	723
Delhi	1049	Paris	549
Frankfurt	550	Rome	596
Istanbul	699	Stockholm	723
Lisbon	516	Sydney	1099
London	457	Tel Aviv	729
Madrid	499	Vienna	549
Malaga	599	Zurich	549

★ ★ ★ ★ ★ ★ ★ ★

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VIA THE PACIFIC

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Destination	East	West	Destination	East	West
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Beiping	1160	987	Manila	895	748
Bombay	1099	999	Shanghai	810	810
Delhi	1099	959	Singapore	1206	976
Hong Kong	799	799	Taipei	895	746
Jakarta	1056	1309	Tokyo	695	695

★ ★ ★ ★ ★ ★ ★ ★

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(Roundtrip from JFK)

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Buenos Aires	799	Rio de Janeiro	849
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Caracas	489	Sao Paulo	849
Mexico City	329		

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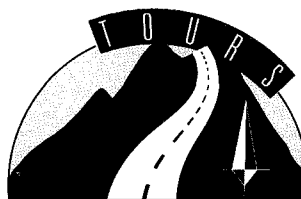
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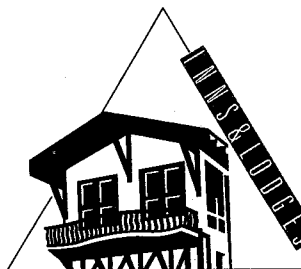
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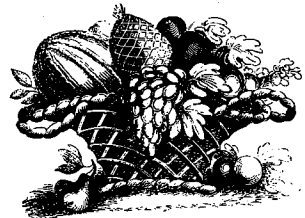
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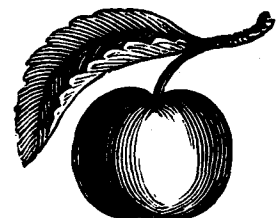
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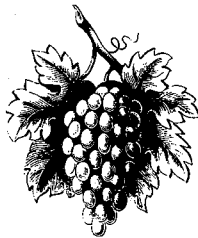
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Strictly Personals is a weekly feature. New Rate: \$25.00 per line. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add \$15. for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine is not responsible for printing errors and omissions. When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published. Sending advertising circulars to Strictly Personals advertisers is not permitted.

Beautiful, Brains Bombshell—Italian, 31, 5'7", very successful professional. Seeks tall, 6' plus, successful, sensitive, handsome gentleman, interested in sharing the good life together by the fire in my Colorado chalet. No drugs, no weirdos, please. Photo/bio. NYM F091.

Highly Successful Professional—Recent widower. Handsome and fit, 6', 180 lbs. Enjoys music, art, dancing, weekend trips, travel vacations, fine wine, gourmet dining...the good life. Seeks a Long Island lady, 40-50, slim, bright, attractive with a good figure. I'm a warm, sincere romantic with a good sense of humor who wants to share the good times. Photo, please/note/phone. NYM F099.

Straight From The Heart—Of a beautiful woman! Exceptionally pretty, caring, captivating Jewish professional, 37, 5'6", 125, with an enticing body and great legs. Urges you to RSVP, only if your calendar's been cleared of all reservations against commitment, and you know you can make it work if you're in love. Laughter, dancing, theater, museums, working out are special to me. I'm attracted to tall, handsome, strong but not silent men, 35-46, who are emotionally and financially secure, warm, energetic, generous and share my capacity for intimacy. Oh, yes - I have one beautiful son, age 7. Phone/photo, appreciated. NYM S687.

I Don't Need Space—If you are thin, sexy, shy, feminine, 29 or over, we may occupy space together. I am professional, 41, 6', blue eyes, 190, with most of my hair! Major likes: skiing, golf, music. Full photo/note, to find out more. NYM S691

A Woman of Substance—Successful, pretty brunette; classy yet casual. Enjoys varied interests: the city and country, travel and sports. Seeks winning relationship with male counterpart, 35-48, who is warm, intelligent, attractive, and with whom to share friendship and the basic pleasures of life. NYM S736

Professional Extremely Good-Looking—6'2", trim, easygoing - and enjoys Manhattan and country place as well. Considers himself a rare breed of romanticism, sensitivity and gentleness, mixed with the spirit of adventure, spontaneity and togetherness. Dining, dancing, movies, travel, beaches, sun, shopping, sharing, and just hanging out with that special someone are most of what I'm all about. If you're a dreamer, affectionate, giving, ready to be spoiled, 30-35, extremely attractive and tall, we could be off to a great start. Photo exchange, a must. NYM F114.

Kind, Caring, Humanist—Down-to-earth, warm, sensitive, sweet, understanding, romantic, gentle, good-natured. 31-year-old, Jewish sales manager. Slim, successful, educated, rugged, handsome appearance, very decent. Interested in meeting a very pretty, very shapely, slim, Jewish woman who shares my values, is under 31, and marriage-minded. Photo, please. NYM F116.

Understanding Lawyer, 42, 6'—Good looks and build, needs conscious woman for close relationship. NYM F109.

Handsome, Classy, Wealthy—45, 6'1", seeks very pretty, intelligent, personable, sensual female to share interests in travel, tennis, art and sharing quiet evenings. Photo, a must/phone. NYM F110.

Humanistic MD/Pediatric Surgeon—41. After successful NY run, opening country clinic in the Ozarks soon. Seeks NY Daisy Mae with country heart. Slim, sensual and witty, 28-36. Feet on the ground; looking for a different ride. NYM F112.

Ballerinas, The Most Feminine Of All—I am seeking one, 22-34 years old, 5'2" - 5'6", 110-120 lbs. She must be pretty because I am handsome; she must be honest because I am truthful; she must be sincere because I am kind; she must have pride because I have humility; she must be considerate because I will always compromise. But most of all she must have feelings, because we all have been hurt. I am a single white male, 41, 6', 174 lbs, with dark brown hair and eyes. I own my own business and I'm very successful. If you are hesitant to reply to this ad, then you feel like me in placing it. If so, please respond. A photo is definitely preferable; phone and short bio - I will reciprocate. NYM D211.

Charismatic, Fun-Loving Surgeon—Handsome, athletic, gentle, slim, with a romantic song in his heart, mid-30's, dancing feet, pizzazz and all that other jazz. Seeks chemistry with a big-hearted Jewish lady; great looks, tall, 31 or under, non-smoker, who can carry the tune and share a lifetime rhapsody. Note/photo, absolutely essential. NYM F111.

Corporate Businessman—Looking for marriage-minded career woman who wants children. I am a sensitive, highly-educated, good-looking, sharing, Jewish Manhattanite; co-op owner, 43 years, 5'8", 145 lbs, who enjoys theater, concerts, lectures and weekend golf. You are an attractive, shapely, career-minded professional who seeks a marriage partner to share life's experiences and raising a family. Bio/photo/phone. NYM F115.

Handsome TV Producer—36, wishes to meet female beauty of sweet nature. I'm an entrepreneur who operates a successful video production and editing company, publishes a New Age newsletter and is producer-host of a weekly cable TV program. I'm 5'11", 170 lbs, healthy, fit, clean-shaven, Jewish. You are thirtyish, a non-smoker, intelligent, sensual and savvy, live in or don't mind coming to Manhattan. Photo essential. NYM Y539.

Creative, Bright, Beautiful Woman—Artist, 5'8", slim, brunette, loving, joyful, honest, 30, seeks self-aware, attractive, taller, left-leaning single man, 27-37, for emotionally intimate relationship and perhaps the future. Phone/note/photo. NYM S728.

Brains Brunette—Charming and pretty, Jewish lady lawyer, 33, seeks witty, smart and attentive Jewish male, 30-40. For a swift reply, please state your case to NYM Y213.

Beautiful, Vibrant—NYC lady, young 50's, slim, independent, cultured, giving, seeks stable, successful man. NYM E943

Save A Scientist—Male scientist, 30's, dying of boredom, seeks a cure with a bright, creative female, 27-35. Cure includes photography, art galleries, and satisfaction of a periodic craving for sushi. NYM S574.

Smart, Slim, Sexy Woman—I'm an attractive, successful, articulate Manhattanite with wit, warmth and substance, who appreciates the finer things but doesn't require them. I do want intelligence, integrity, romance and good-natured companionship. Please be attractive, accomplished, non-smoking, witty, Jewish, 35-43, 5'9"-6", not overweight, and seeking a committed relationship. I'm not desperate just discriminating. Manhattan/CT, preferred. PS: I'm blondish, 5'6" (in heels), 100 lbs, and sell real estate in Manhattan. Photo/letter, please. NYM D059.

Can You Handle Me?—I'm a 34, ultra-successful MD, with an east side, river view co-op and drive an expensive, fast car yet feel incomplete without that classy Manhattan woman. NYM Y385.

Loving And Lovable—Jewish, professional woman, 40, pretty, warm, sensual; seeks man of substance. NYM S633

Haimish And Hot-Blooded—Are not necessarily mutually exclusive. Good-looking female, great figure, young 47, professional, kind heart and adventurous spirit, seeks virile, male counterpart for keeps. Photo/photo/note. NYM D091.

Rare Combo—Non-jaded MD, with wit, GQ looks, seeks chic, 20's, female, over 5'4", thin, 100 plus IQ. Photo. NYM S644.

Future Wanted—With intelligent, attractive woman, 27-33, by good-natured, attractive, professional man, 35, 5'8", 145 lbs. Many interests including the ocean, outdoors, travel and good conversation. Photo, if available. NYM D099.

Sensitive, Educated—Jewish male, 39, seeks LI woman, 22-33, under 5'3", under 110 lbs, never married; pretty blond, preferred. POB 751, Long Beach, NY 11561

Lovely, Rubenesque Lady—More intelligence than cents, seeks successful, Jewish man with great sense of humor, 35-45, who can feed my mind and pamper my senses. NYM Y441.

This Takes Guts - But It Could Be Fun—I'm a new gal in town, 5'8", Jewish, seeking a fellow in his early 60's. I'm secure, are you? Let's dance the light fantastic with a special quality of friendship. Photo/bio. NYM S652.

Sensual, Pretty Lady—42, seeks trim, huggable, educated man. NYM Y453.

Adventurous, Fun-Loving, Pretty—Understanding, professional Jewish woman, 30's, seeks high-powered, thin, sensual man for serious relationship. Photo, appreciated. NYM Y465.

Goal: Baby—Psychotherapist/beauty, 40, seeks handsome, intelligent, tall, superior man, to father and help raise a child. This is unusual; so am I. NYM S671.

Nicknamed Holly Golightly—Would like to have Breakfast At Tiffanys with you if you are a charming, tall, very successful, sophisticated, secure, nice-looking man (40-50); a real warm human being who's looking for that special relationship. I am thin, 5'2", green eyes, long blond hair, witty and whimsical, romantic and real, creative and childlike and a pretty and perceptive professional. I cherish caring, comfort, Cat and friendship. Photo and bio a must; knowing Moon River isn't. NY/NJ. NYM D137.

Bright, Attractive, Quality Woman—Early 50's, seeks bright, attractive, quality mensch, 50-60's. NYM D156.

Ultra-Attractive, 5'6"—Slim, green-eyed blond, with character, heart and spunk. Seeks a fun-loving, intelligent, handsome, Jewish guy, 31-42, to share and care with. Photo/photo/note. NYM Y490.

Our Possible Dream—Beauty, brains, verve, panache, heart; seeks successful, fun, eloquent, erudite, Jewish male attorney - or tantamount, 37-45. NYM Y527.

Dutchess County White Male—Well-to-do, retired to country estate and travel. Youthful 55, tall, slim. Into country life, city culture; a warm, witty and sensitive companion for a country lady, 35-45, to share the good life. NYM S693.

Handsome, Jewish Eye Surgeon—Tall, Ivy, 33; seeks educated, attractive career woman. Photo/bio/phone. NYM D163.

Life On The Boat—Divorced male, 43, lives on boat. Desires attractive female who likes the water in summer, skiing in the winter. Ready to settle down for the second time. NYM Y493.

Sparkling, Shapely Blond—Laughing, big blue eyes, sensual, warm, independent, MBA, 30, seeks successful, sensitive, handsome man, 30-45. NYM D164.

Cute, Slim Blond—34, athletic, with a sharp mind, a great sense of humor and old-fashioned values, welcomes response from attractive, bright, sensitive guy who loves to laugh. NYM Y494.

Beautiful, Sensitive, Educated—Professional woman, mid 30's. Looking for a real man, 36-55, to share adventure, travel and the good life. NYM Y497.

Millionaire Inventor—Oriental male, 34, good-looking; seeks friendly, kind, intelligent, family-minded lady. NYM S689.

Wanna Dance?—Lawyer, 33, 5'10", Jewish, single, fit, handsome and sensitive. Looking for a graceful, very bright and sensuous, Jewish woman, 25-35, with whom to dance to the music of Life forever. Shall we? Note/photo/phone, please. NYM Y498.

Tennis Player, Soothsayer—Very pretty, athletic, warm, bright, funny Jewish woman, 30, seeks tall, handsome, athletic, eclectic, brainy man, 29-39, for match points and magic. I know you're out there. Photo, please. NYM Y499.

Tall, Slim, Handsome Writer—Jewish, 35. Seeks a creative, slightly driven lady with a true sense of the absurd. NYM Y500.

Pretty, Professional Woman—31, Catholic, athletic, interested in meeting a professional, energetic, outgoing male, 30-40, who is seeking a meaningful and fun relationship. NYM S690.

Very Good-Looking—6', 170, very young 47, professional man, creative, sensitive, athletic, honest, good sense of humor. Seeks pretty, professional woman, 33-39. Photo. NYM Y501.

Abashed—At having to place personal ads, single Jewish man, 37, NYC lawyer; seeks single Jewish woman, 21-39, interested in theater, music, opera, etc. NYM D165.

We Both Love—Sharing, caring, laughing, conversing, exploring, walking, etc. You're a 33 plus, professional male with a desire to do all of the above with a mid 30's, quite attractive, Westchester professional, real lady. NYM Y495.

Marriage-Minded Jewish Male—41, seeking down-to-earth, sincere, non-smoking woman. Photo/bio. NYM Y496.

Caring, Handsome Dentist—29, seeks non-smoking pretty, lovable, intelligent, animal and nature-loving, good-humored Jewish female, to build a relationship. Bio/photo/phone. NYM S688.

Let's Go Skiing Or Bicycling—And see where it goes from there. I'm 35, athletic, blond, ex-California woman, looking for health-minded, humorous man who can get serious. Photo/photo. NYM Y502.

Tall, Handsome Hispanic, 36—With his own business, looking for a pretty woman: white, blond or red hair, 30-40. Note/photo/photo, please. NYM D167.

Warm, Attractive, Bright—Slender, 5'7", 31-year-old, Jewish female, seeking attractive, bright male, 30-40, with a sense of humor and a desire to share himself and explore the possibilities for meaningful relationship. Photo. NYM Y503.

Seeking Oriental Lady—Handsome, white male, 49. Photo/phone. NYM D169.

Handsome Entrepreneur—Dynamic and powerful, yet gentle and loving. First class life style. Strong, savvy, refined, fun, stable, honest, sincere and intelligent, 46, divorced male, 5'7". Seeks beautiful, sexy female, age 23-34. Recent photo/letter/phone to POB 594, FDR Sta., NYC, 10150.

Suave Skier (33)—Seeks spontaneous, sensitive, successful Sir, so swishing slopes seem sensational. Share season on some fun snow, shivering sleigh rides. Sip sodas and spirits; soak stiff, sore spine, sauna. Send snapshot. NYM D170.

Good-Looking 34-Year-Old—Wall Street exec, who also owns his own firm. Looking for attractive, established female, 25-30, to share meaningful relationship. Photo/bio/phone. NYM Y504.

Pretty Madison Avenue Writer—35, Ivy League, elitist. Loves art, tennis and ambitious men. Photo, please. NYM D171.

Stunning, Talented Oriental Sought—By athletic, Wasp senior exec, 32. Photo, required. NYM D172.

LI Gentleman—29, 5'10", handsome; a real huggable teddy bear, well-educated Jewish professional, warm and sensitive, romantic and generous. Enjoys comedy, animals, sports, music, Broadway and believes chivalry is not dead! Seeks attractive, fit woman, 22-32, with similar tastes for lasting relationship. Non-smoker preferred. Note/photo/phone. NYM Y505.

This Gentleman Prefers Brunettes—I am a very warm and caring, upbeat (some say daring), creative, successful professional on Wall Street. Also tall, trim, 40, and an inveterate world traveler. My heart is set on meeting a self-assured, vivacious compeer whose sparkle reflects well in loving eyes. A note is nice; photo, fantastic. NYM D173.

Tall, Handsome Dentist—27, athletic, loves movies, sports, mystery novels, music, would love to meet attractive woman, 21-30, for good times and/or relationship. NYM D174.

Many Lives—Not catty or yuppie. Mother, lawyer; slim, tall, elegantly lovely, 38. Seeks witty, chivalrous, tall, non-smoker; adult - over 30 and his past, ready for new start. NYM Y506.

Feminine, Pretty Blond—NJ/NY, 39, educated, sensuous, refined, sincere; seeks Christian, non-smoker. NYM D175.

Generous 40-Year-Old—Rich English gentleman, seeks 18-23-year-old woman for companionship and love. Only genuine replies and photograph. NYM D176.

Elliot Gould (Smaller Version)—Seeks Jewish Valerie Bertinelli, 23-29; shapely, active, sensuous, caring, fun, who appreciates witty quality guy. NYM Y507.

Fairytales Can Come True—It can happen to you if you're Jewish, female, 26 plus, and ready for love, marriage, family and fun - rsvp: phone/photo/note. NYM D177.

Nifty, Witty Playwright—Slim, shapely, loving, attractive. Seeks classy, amusing, ethical man, 50 and up, for show-stopping romance. NYM Y508.

Hippie With A Mink—Transplanted NYC woman living in Stratton, looking for 40ish man with 60's values and 80's toys. Let's heat up Vermont. Phone/photo/note. NYM D178.

Perky Good Looks—And sassy smile. This successful writer, 38, petite, musical, looking for very bright, sweet, successful man. Bio/phone. NYM S694.

No Man Is An Island—And no man's woman can stand alone. This 5'7", pretty, slim widow, seeks a gentleman, 50-60, to share life's future happiness. NYM Y509.

Witty Bright Sexy—Jewish female, seeks attractive, warm, articulate, affectionate Jewish male, 37-42. Phone. NYM S721.

Quality, Secure Man—35, self-employed, good looks; likes theater, movies, dining out. Would like to hear from intelligent, attractive lady, 24-37. Photo/note/phone, please. NYM Y510.

Friend, Companion, Lover Wanted—Jewish female, 29, pretty, outgoing and sharp, seeks successful, self-assured Jewish male, ready for one-to-one relationship. Note/photo/phone. NYM Y511.

Beautiful Bright Athletic—Creative, successful, 33-year-old, designer with terrific body and questing mind. Seeks accomplished, attractive, intelligent, compassionate, 30-40's, Jewish male who values the warmth of children and family and believes as I do, that a loving relationship is based on honesty, open communication and integrity. NYM Y512.

Exotic, Very Attractive—42, Jewish professional; bright, sexy, warm, fun-loving, punky and divorced. Seeks successful, very exciting man, 40 plus, to care and share. Bio/photo/photo. NYM S697.

Handsome, Sophisticated Male—NJ shore, seeks special one woman with whom to share eternity. 49, Jewish, successful, creative, innovative. Free to live, love and marry. Hopeless romantic who cannot settle. Soft yet strong; athletic yet deep. Share walks on beach, country inns, candlelight dinners and holding one another. 34-42. Photo. NYM Y513.

Wanted: Gentle Man—50-60, Jewish, to care about pretty lady, 5'2", 120 lbs, bright, happy, smiling, warm, caring, intelligent. NYM S699.

Feisty, Loving, NYC—Beauty/attorney, wants to share fall's fabulous freshness with accomplished caring country/island adventurer, 37-45. Why not? NYM S700.

New Ball Game Every Day—Boredom not for me. Witty, pretty, adventurous, bright, sexy, Jewish, many interests. Send bio/photo/photo, helps - if 45-60, Jewish, financially secure. NYM Y514.

Cast Your Ballot For Romance—Handsome male executive, 34, seeks candidate with integrity, style, wit and wisdom. Note/photo, please. NYM S701.

I Need Any Princess—With simple ways. Signed, a very attractive, 32-year-old, 6'2", white, existential educator. Photo/photo. POB 631 Chesapeake, OH 45619.

Little White Lies—Are okay for some, but honesty will get you very far with this pretty, Jewish woman, 28, 5'9", who is seeking a tall man, 28-40, who has a fantastic sense of humor and an overflow of compassion and self-confidence. Photo, appreciated. NYM Y516.

Seeking A Strong Foundation?—Athletic architectural engineer, male 30, smart, sincere, caring, handsome. Surveying field for attractive female ready for a constructive relationship. Photo, blueprint or scale model requested. NYM S703.

A Kind, Pretty And Bright Female—36, slender, 5'6", Jewish, with sentimental nature, wants a relationship based on love, honesty and friendship with a nice guy. Photo/photo, please. NYM D179.

Handsome, Tall, Successful—23-year-old Jewish male, 6', financially able, stunning. Wants to meet a nice, pretty girl. Note/photo, a must. NYM S711.

Pretty, Professional Artist—Just moved from CO ski resort to CT coast; 42, 5'8", slim, fun, bright, sensitive, successful. I like culture, outdoors and NYC. Seeking male counterpart. NYM S704.

Charismatic Ad Exec—31, athletic blue-eyed Aquarian. Promotes the basics: warmth, openness, humor and adventure. Seeks you: a female counterpart. Note/photo. NYM S707.

Absolutely Alluring Woman—Extremely attractive and compelling auburn-haired version of the 'new' Elizabeth Taylor. Emotionally solid. Not self-involved; not about 'I need', 'I want'. I need and want to bring my own aliveness, maturity and warmth to a man who requires substance, commitment and a capacity for intimacy. I prefer a man of my generation, between 45 and 50, who knows the difference between a Rembrandt and The Dancing Horse. Photo and letter to POB 2771, Huntington Station, NY 11746.

Attractive Jewish Professional—26, 5'7", slim, loves to laugh. Seeks attractive Jewish male, 26-34, with intelligence and good sense of humor for relationship. Note/photo/phone. NYM S708.

Will Never Divorce Again—Male, 6'2", 36, handsome, PhD, very successful yet warm. You: highly intelligent, 26-33, 'beautiful and poor'...or any 5 out of the above 4. Photo/smart note. NYM D180.

1955 Ltd. Edition—Unmarried Jewish attorney; handsome, tall, sensitive, successful, bright, honest, athletic and loving. Enjoys golf, bowling, cooking, music, walks, talks, good books, theater and moonlight strolls in Vermont. Seeks beautiful (inside and out), independent woman, 26-35, who recognizes that independence doesn't preclude caring with an open heart, and can put the sparkle back in my big brown eyes. Photo/photo and brief note. NYM D181.

Visualize Our Meeting—You're dynamic, handsome, caring, sincere, successful, over 5'10, please. I'm pretty, 29, Christian, career-minded, blue-eyed and blond. We're seeking a spontaneously funny, romantic and relaxed, mutually supportive relationship. Photo/bio. NYM S709.

Successful—Well-traveled photographer/writer, mid 40's, good-looking with a warm heart. Seeks traveling companion who is 26-36, well-read, adventurous, artistic, athletic, compassionate and who likes to be photographed. Purpose: pillow fights, shared adventures and extended voyages through the Caribbean, France and Maine. Photo/letter. NYM D182.

Refined? Fun-Loving? Jewish? Male?—I'm 55, European, petite, pretty and looking for you! NYM Y517.

Unpretentious—Fetching, bright, talented, warm, pretty Jewish lady in theater and publishing; 38, 5'2", slim, good sense of humor, good cook. Seeks bright, compassionate, attractive, established, reasonably fit man, mid 30's-40's, with sense of humor and yen for happy home life. Note/photo/phone. NYM D183.

First Ad—Nice-to-be-with, wholesome, upbeat, slender, very lovely looking, feminine, non-libber. Seek physically/financially fit, elegant, 45-year-old 60, affectionate, monogamous, real man. Chemistry counts; photo helps. NYM Y529.

STRICTLY PERSONALS

Tall Japanese Male—MBA, 30, slim, 6'. Seeks lady who enjoys opera, theater, museum. Photo/phone. NYM D184.

Bright, Handsome, Athletic—Adventurous, 6', 175 lbs, 33 years, non-smoking, stable, Ivy-educated, successful technical professional, Wasp. Seeks bright, spirited, shapely Waspette to help build a nest where there's green grass and trees. Adventurous spirits, music lovers, skiers, and water sports lovers get more buzzes. Photo/note/phone. NYM D185.

Champion Cuddler, Amateur Division—I'm a vibrant, pretty Jewish female, 29, slim, brunette, in media. If you're a tall, achieving Jewish male, 29-37, who's handsome, sharp, funny, steady and off-beat, send note/photo. NYM D186.

Handsome European—6'1", 30, athletic, charming, well-educated Wall Streeter and entrepreneur. I especially enjoy living and working overseas, helicopter-skiing, squash, my dog, movies and having residences in Europe. Gold diggers and narrow-minded people are what I detest. I seek a woman, 23-33, who is highly attractive, witty, self-balanced and down-to-earth. See you soon. Photo/phone. NYM D187.

"Once In A Lifetime Opportunity"—Well-known attorney and author. Considered handsome, trim, sensitive and energetic. Seeks woman professional who is beautiful, bright, natural, warm, caring and slim, 5'4"-5'8", Jewish, 36-43. Photo, a must, please. NYM D188.

Very Attractive, Athletic—Jewish investment banker, tall and well-built, Ivy degrees, late 20's. Enjoys business, sports, the sun and having fun. I am looking for that special lady who is educated, witty, sexy, with class and outstanding body. Photo/phone, please. NYM D189.

Lush, Beautiful, Spoiled—33-year-old female, seeks educated, benevolent, clean male, to share desired fantasy at my NJ estate. Send note/photo/phone to POB 173, Fair Haven, NJ 07701.

Real Estate Professional/Actor—37, 5'10", 165; very handsome, rugged looks, warm, sharing heart, down-to-earth, successful. Seeks attractive, intelligent woman with interests of her own to share. Photo/bio/phone. POB 3942, NYC 10185.

Left-Handed Lady—Seeks the 'right man'. Attractive, creative woman, 42, looking for warm, secure, sparkling Jewish man, 39-50. Photo. NYM Y519.

Is There Life Outside Manhattan?—You bet there is! With me in New Jersey, Key Largo and Europe. NJ businessman, age 39, newly divorced, not into commitment yet, but looking for a special, zany, impetuous lady to go a little crazy with. Photo, appreciated. NYM Y520.

Honest, Handsome, Intelligent—Professional gentleman, 37, 6'2", excited about international affairs, photography, fine films, cooking, jogging, aerobics. Seeks intelligent, attractive woman, 25-38, who must be physically athletic. If you are happy with life and have a positive attitude, I would love to read about you. Send photo/bio/phone. NYM Y521.

Gay Man, 33—5'7", 150 lbs, European, educated, not into gay scene, seeks compatible human being. Photo/phone, appreciated. NYM D192.

Family Therapist/University Professor—Slender, warm, attractive, 32, seeks a successful professional male equivalent, 32-42, for a serious relationship. My interests are eclectic: jazz, theater, fine restaurants, weight training, traveling, reading, museums. Friends are a very important aspect of my life. Humor and warmth are essential aspects of my friendships. Bio/photo/phone. NYM D191.

Attractive, Dynamic Professional—Woman, seeks man of like caliber, 35-55. I offer quick wit, sophistication and the best legs east of the MS! I'll set the stage; be my leading man. NYM S710.

Tender, Intelligent, Active—Male, 41, 6', trim, non-materialistic, marriage-minded, college professor and world traveler; seeks woman who is caring, has zest and loves international travel. NYM Y523.

Is Chivalry Really Dead?—Sincere, attractive, Jewish female professional, 29, seeks Jewish knight, 30-39, who is sensitive, compassionate, witty and in search of a lasting and loving relationship leading to marriage. Note/phone. Photo, optional. NYM Y524.

Pretty As A Picture—With brains to match. 38-year-old, divorced Jewish female, looking to meet an attractive, intelligent, professional man for an honest relationship. Photo, please. NYM S712.

Successful, Intelligent Man—Open-minded, 5'10", fit and attractive with a good sense of humor and a liking for quality and understatement, seeks an interesting, beautiful, compatible woman. Photo, appreciated. NYM D193.

Leggy, Blue-Eyed Blond—Psychotherapist, 41, seeks sane, fit, non-smoking man for marriage/family. NYM D194.

Adventurous Real Estate Entrepreneur—25, 5'3", blond, green eyes, seeks down-to-earth, pretty, petite, Jewish female, 19-27, for fun and games in and around NYC. Your interests might include: skiing, golf, bicycling, rock climbing, traveling and fine food. Be adventurous and drop me a note/phone/photo. NYM Y525.

Bright, Attractive, Enthusiastic—Warm professional woman, 33, seeks tall, successful, emotionally developed man who believes that love and commitment are important. He likes to have fun, his work, new people and experiences. Bio/phone. NYM Y526.

Warm, Green-Eyed—Vivacious, petite businesswoman, socially conscious; seeks lifetime companion, 50 plus, who is sharp, to share life, fun, humor, outdoors, arts, dancing and travel. NYM Y528.

I Am A Very Pretty Professional—26, single, slim, non-religious Jewish female. You are a tall, good-looking, single Jewish male, 26-32, who is ambitious, caring, honest, loves life, good sense of humor, enjoys good movies, listens to WNEW. If you are a down-to-earth person who sees himself as described above, and is looking for possible serious relationship, send note/phone/photo. NYM S713.

Born In The 50's—And enjoying life in the 80's, this long-legged beauty loves her career, vacationing in Israel and the Caribbean, dining on sushi and latkes. If you're a tall, spirited, good-looking Jewish professional male with similar tastes, send me a photo/bio. NYM D195.

Sensitive, Sensual, Successful—And spontaneous woman who enjoys exercise and life in the fast lane but thrives on quiet evenings at home with that special someone; seeks caring, creative counterpart who loves to laugh and love. Letter/phone/photo, preferred. NYM D196.

Tall, Handsome, Warm—Slender, successful NJ professional businessman and single dad, 46. I'm seeking one intelligent, pretty, bikini-slim Christian lady who shares my love of water, boating, cooking and hugs. Like me, you have many interests, are open, spontaneous and easy to be with. Kids are welcome. Photo/phone/bio, are musts. NYM D197.

Tomato Seeks Lettuce—Pretty, professional, balanced, vegetarian woman, seeks male equal, 30 plus, to form fresh salad. Dressing, optional. Sprouts possible. Toss me a line...NYM D198.

Lunch?—Special, hot, fit dynamo, who loves to say no, seeks white man, 28-50, fit, emotionally secure, funny but not homely. All respond, but no MED's or MSW's. Photo/phone/note. NYM Y530.

Creating Possibility For Love—You are handsome, smart, successful, funny, romantic, considerate and enjoy movies, theater, dancing, travel, sushi to souffles, weekend escapes and quiet nights at home. I am Irish-Catholic, very attractive, 5'8", 37, slim, elegant, smart (MBA), successful and fun to be with. Seeking a relationship filled with laughter, hugs, stimulating conversation, mutual respect and the possibility for love. Photo/note/phone. NYM D199.

Interested In Meeting Widowed—Or divorced man who desires a woman with beauty, brains and sincerity. I'm 43, Jewish, green-eyed blond who trades stocks. NYM Y531.

Unattached, Sincere Jewish Male—Mid 40's, 5'11", 150 lbs, interested in meeting a sensitive, caring and attractive woman. I enjoy tennis, skiing, theater/arts and sharing time together. I'm also interested in a woman who is intelligent, independent and who has a sincere desire to establish a meaningful relationship. Photo, a must. NYM D200.

Eye-Catching Jewish Female—32, slim, well-educated, solid values, artistic, athletic, adventurous. Seeks good-looking, secure, discerning Jewish male, 30-37, with a smile in his eyes and a little fire for best friend always. Photo. NYM D201.

Looking For That Special Someone?—26, businessman, 5'7", with great personality, warm, very creative and romantic; like new music, movies, quiet dinners. Like to meet a pretty, slim lady, 22-30, with same interests and hope to share a beautiful life together. Note/phone/photo, please. NYM D202.

A Bottle Of Dom Perignon—Soft music and a warm, cozy fire. Looking for that special someone to share a lot of special moments with. I'm a 26-year-old, very attractive Jewish male, well-built and successful in his own business; looking for a female, 22-28, warm, sensitive, attractive and affectionate, who likes to laugh. Take a chance. Bio/photo/phone. NYM Y532.

Doctor—Personable Chinese male, seeks American beauty, 25-35. Photo. NYM D213.

Beautiful, Blue-Eyed PhD—Recently returned after having lived in Europe for several years. Accomplished, shapely, Jewish woman, late 30's, warm, charming and exciting. Wishes to meet dynamic, very handsome man, about 36-46, 5'10"-6'2", who is excited by his work, successful, confident, fit and has a social conscience. Please send note/photo/phone. NYM D203.

Very Attractive, Youthful, Slim—Warm professional woman, 50, is interested in a relationship with a 50-60, huggable, sociable, emotionally secure man who enjoys life, music and NYC. NYM D204.

Love And Marriage—Romantic, professional, cute, witty, 32, 5'9", 'guy next door' type, seeks my 'lady next door', to share our lives together. Photo exchange, optional. NYM S714.

High Standards—Attractive blond, kind-hearted, sensitive, with diversified interests, seeks Jewish man of quality, 50-60. NYM D205.

A Complete Package—Very pretty, 28, career/marriage-minded, sincere, loyal lady with class and finesse. Seeks same in successful, intelligent man with sense of humor, 30-40. For special friendship/possible commitment. Varied interests; no smokers. Bio/photo/phone. NYM D206.

From French Major To MBA—To Wall Street. Pretty, bright Manhattanite, seeks male, 27-37, to share NY experiences, friendship, possible romance. Note/phone. NYM S715.

Someone To Share—A Sunday or a sundae - or a lifetime; to talk and laugh with - as open, caring and unpretentious as I. Some attractive, Jewish man, 39 plus. Photo/note. Will reply. S716.

Alluring, Warm, Intelligent—Successful Jewish woman with shy sense of humor. Enjoys travel, music and art. Seeks an outgoing, affectionate, professional man, 35-45, who is well-read, curious, upbeat, and attractive, to share romance, laughter and good living. Photo. NYM S717.

Sparkling Green Eyes—Attractive, athletic, early 30's, professional woman with MBA. Seeks sensitive, stable, non-smoking male with sense of humor, to enjoy tennis, romance, movies. NYM D207.

Explore The Possibility—Of friendship with an accomplished, happy and very pretty Manhattan lady, 39, slim and petite. Looking for a tall, slim, successful and all-around nice fellow. NYM D208.

Attractive, Professional Jewish Man—51, sensitive, warm, with a good sense of humor; enjoys movies, theater and the outdoors. Seeks a meaningful relationship with an attractive, sensual woman, 35-45, who is intelligent, empathetic and communicative. Non-smoker. Photo/bio/phone, please. NYM D209.

Very Pretty, Thin, Affectionate Blond—32, professional, fun-loving, real. Seeks a very successful, handsome, trim, caring, honest Jewish male, 5'6" to 6', for lasting relationship. Photo/letter. NYM S718.

Vivacious, Attractive, Slender—Successful female writer with open heart and originality, seeks intelligent, caring, financially and emotionally secure gentleman, 36-46; great sense of humor, integrity, warmth and tenderness. NYM D214.

Handpicked, 1955 Vintage—Matured finesse, sensual flavor, fine taste, delicate touch. This rare feminine blend will bubble, with a dynamic, sophisticated, warm, tall, worldly, Jewish gentleman, 35-45. Let's toast a note/phone. NYM S719.

Early Christmas Shopping—Attractive, successful male, 29, 5'9", great body, financially and emotionally secure, seeks a marriage-minded, physically and emotionally attractive lady forever; 5'2"-5'7", 100-120 lbs. Recent photo, a must. D212

Tall Beauty With Brains—39, easygoing, enjoys almost everything, would like to meet intelligent, confident man to enjoy life. Photo/note. NYM S720.

Sweet, Sincere, Sensual—Stunning, slim, successful sophisticate (sometimes silly, sometimes serious), seeks similar Jewish man, 40's-50's. So...? NYM D210.

Reward If Found—I'm searching for a 6' plus, 45 plus, well-built, decisive man: successful, vigorous, affectionate, hopelessly attractive, preferably Jewish, who wants to share feelings and NY style interests with me: a stunning, slim, 5'10", green-eyed, blond, intelligent woman in her 40's, sensational in sweats or sable, Happy with pizza or pate, movies and Mozart, but can't cook. NYM D215.

Handsome Professional—6'1", 170, blond, blue eyes, 42, athletic, fun-loving, romantic; into sailing, theater, dance. Seeks athletic, shapely, educated, assertive, brunette female, 28-34, for relationship. Note/photo/photo. NYM S731.

Strawberry Blond Juliet—34, petite, cute and waiting to be rescued for serious relationship, by Jewish, handsome, intelligent, 30-36, preferably European Romeo. Photo/note, please. NYM S723.

Autumn In New York—Good-looking, successful, 5'7", Wall Streeter, seeks attractive, fun-loving, Christian/Catholic female, 20-30, to share all NYC has to offer. Bio/photo/photo, a plus. NYM D216.

Sincere Jewish Male, 28—Slim, 6', educated, traditional values, professional, down-to-earth; seeking trim female for possible relationship. Photo. D217.

Intelligent, Sensitive, Understanding—Successful male investment banker, 45, looking for beautiful, intelligent, fun-loving, caring woman, 25-40. To share all life has to offer; not afraid to commit and enjoy life. As John Lennon said: "In the end the love you take is equal to the love you make". Photo/phone. NYM D218.

Successful Television Professional—35, Manhattanite, seeks professional woman, 27-36, non-smoker, for romantic relationship. Note/phone. NYM D220.

Accomplished Yale Educated Lawyer—MBA. I am warm and fun and looking for someone to love. I am also 5'7", 29, and handsome. I love candlelight dinners, swimming and curling up with the Sunday Times. Somewhere there is a kind, very intelligent, slender, professional, Jewish woman who will turn me into us. Letter/photo. NYM Y535.

Handsome Westchester Businessman—Successful, 33, who enjoys dining, good conversation and a warm woman, seeks your company. Prefer if you are Oriental or Hispanic. NYM D221.

Smashing, Witty, Sharp—Slim, 27, 5'4", buyer. Seeks decent dude: tall, mensch, successful, uncomplicated, to 33. Photo, preferred. NYM Y536.

Idealistic Physician—33, single Jewish male, athletic, literate, creative; seeks compatible woman for laughter, sharing and beyond. A picture is worth a thousand words; your choice. NYM S726.

Ardent New Yorker—Divorced woman, 50's, with warmth, slightly warped sense of humor and irreverent regard, seeks single man to share the everyday histrionics. NYM Y537.

Indiana Jones Wanted—For romantic adventure. Scintillating blond, 5'6", searching for successful man, 33-40, ready for commitment. NYM Y538.

Let's Have Fun—Pretty, blond, blue-eyed banker, seeks good, kind, loving man who is marriage-minded. I'm an avid skier in my mid-thirties, 5'6" and Christian. Letter and photo. NYM D222.

Lady Movie Executive—Attractive, early 40's, steady high income. Needs bright man to share exciting life; ready to marry. Photo/bio/phone. NYM S727.

Model-Type Anglo-Saxon—Professional female; fun-loving, energetic, versatile, world-traveler. Seeks male counterpart, 45-55, interested in a sincere, meaningful relationship. Photo/phone. NYM D223.

Six Million Dollar Man—Looking for million dollar lady. I'm 45, intelligent, sophisticated, very attractive, European; seeking beautiful, secure woman to 40. Looks count - photo, a must. NYM D224.

Elegant Yet Earthy—A tall, slim, white female, 43, attractive and intelligent with a zest for life, seeks very intelligent white male, 45-59. NYM D225.

Italian Roots—Secure, eclectic, 31, fit, stylish male, sincere, caring, loving; having trouble finding that special someone. You are, 25-35, graceful, marriage-minded, adorable, down-to-earth, serious, loyal. Photo/note/phone. NYM S729.

Bewitching Blue Eyes—Very pretty natural blond, shapely, 38, down-to-earth, seeks good-looking professional man, 40-50, for love, marriage. Photo. NYM D226.

Ready For The Real Thing—NJ professional male, 29, 5'7", Ivy, MBA, sincere, works in NYC, looking for Ms. Right. If you're a warm, attractive Jewish female, 23-28, who loves sports, movies, dancing, walks on the beach, you could be the one. Non-smoker/drugs. Letter/phone. NYM S730.

Exec, Fit, 58, CT—Enjoy arts; seek class, Jewish lady, 40-47. Photo, a must/bio/phone. POB 2042, New Haven, Ct 06521.

Recent Male Widower—Easygoing personality, dependable, financially secure, well-built, 44, 5'11", seeking marriage-minded, Jewish woman, 30-40, non-smoker. Photo/phone. NYM Y540.

Jewish Businessman, 49—Non-religious, divorced, no children; enjoy dining, theater, travel. Seeking an attractive woman, 37-50. Own car; will travel. NYM D227.

Very Rewarding For The Right Male—Divorced, mid 30's, female. POB 448, W. Haverstraw, NY 10993.

Lunatic Wanted—Female investment banker with straight underpinnings, wants to be unpinned. This is a serious mix of art and brains so be forewarned. Seeking male, 27 to 45, athletic, artistic and a little bit crazy. NYM D228.

Artist, Berkshire—Transplant from New York. Many interests, sense of humor, Jewish, male, 5'8", 38, trim. Wants to share laughter, friendship, life with attractive, trim, warm caring woman, 24-34. If you consider yourself a level-headed romantic, interested in the arts and like the idea of country living, send note and photo. NYM D229.

Rewarding Experience—A shy, retiring, Jewish college professor in mid-40's, with a quiet but profound sense of humor, seeking an intelligent, sensitive and sympathetic woman to help draw him out - must not be afraid of hard work. Your efforts will not go unrewarded. NYM S722

Young-Looking European—Businessman, 58, 5'7", enjoys all good things in life - travel, good food, good wine. Seeks very attractive, sensual, witty, elegant lady, 38-49. Recent, clear photo/note/phone. NYM Y544.

Harvard Post-Grad PhD—29, 5'4", 106, Jewish, strikingly beautiful, elegant, stylish blond; with true charm, warmth and exceptional scientific accomplishments. Seeks an extraordinarily successful, accomplished and ambitious, Jewish male workaholic, 38-48, in business, finance or medicine, who is not easily intimidated and is responsive to emotional intensity. Bio, photo a plus. NYM S734.

Spoil Me - I Love It—Would like to meet that special man (30-45) who is tall, handsome, successful, with a sense of humor, to share the best things in life: candlelight dinners, champagne, theater and travel. I am extremely sensual, petite, sensitive, 35, financially independent widow with a lovely new condo in Westchester. I have a beautiful 9-year-old daughter who talked me into writing this ad. I am studying photography and I enjoy the health spa. Would like to hear from you. Photo, please. NYM Y541.

Wanted—Honest, normal, sincere, marriage-minded Jewish guy, 32-38. You must want NJ Jewish gal, 33, all above qualities and more. NYM S732.

Are You Serious?—Lovely, British-born, caring, witty, MBA, 37; seeks loving, fun, sane, manly man, 35-42, able to follow through. No kidders, please. NYM Y542.

Attractive, Slim Christian Lady—Seeks attractive, caring professional gentleman, 36-44, with traditional values for marriage and family. Bio. NYM D230.

Dream Come True—Tall, very handsome, Ivy, Christian, athletic, refined but fun, successful male, 30, seeks stunning lady counterpart to share, grow, love. You won't believe what's in store. Photo, please. NYM Y543.

Vivacious Brunette Broadcaster—29. Likes cuddling, baseball, country drives; seeks man who is warm and bright. Boyish charm makes me melt, makes me laugh and wins my heart. NYM S733.

Embraceable You?—Lovely Manhattan lady, 42; has career, intelligence, humor, imagination, charm and kids. Lacks: man who is bright, funny, attractive, successful, with wide interests, especially cultural. Letter/photo, optional. NYM S725.

Female Systems Analyst—MBA in progress, 31, 5'9", attractive, slim, warm, energetic, diverse interests. Seeks tall, white, non-smoking, athletic, professional male, 27-39, for friendship and joint adventures. Bio/photo/phone. NYM Y533.

ANNOUNCEMENTS

Desperately Seeking Lonnie F.—23, commodity broker, east 80's, from CT. We met on plane to Ibiza Spain. Lost phone number. Eddie. NYM D132.

Smith College Grad—Wants men or women, 18-55, to participate in a Study on the Loss of Love Relationships. We are NY state certified psychotherapists researching coping mechanisms and invite you to participate in either a written questionnaire (anonymous) and/or a telephone or personal interview. 212-570-2017, please mention research.

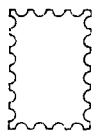
Single Career Moms—Do you take on career, kids and men in NYC? Meet monthly in Manhattan with high-spirited group of same. Note/phone. NYM Y515.

Classical Singer—Lonestar state. Can we meet again? Bob. NYM D231.

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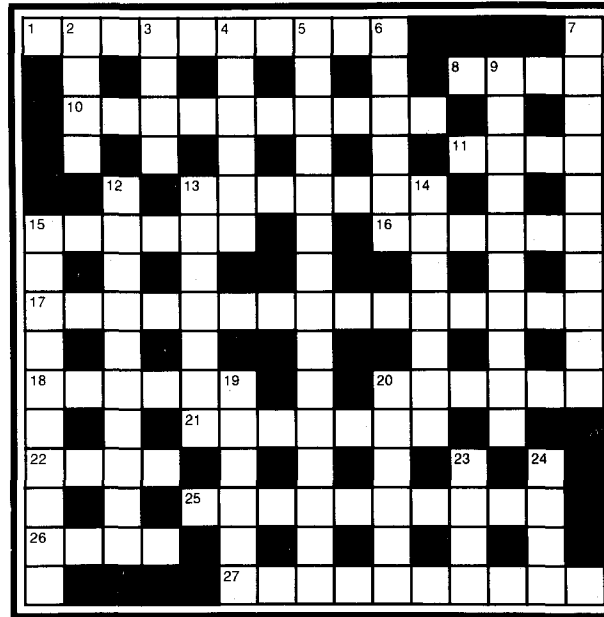
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Drunken Australian orgy. (10)
- 8 *Fatuous* to *ensor* article. (4)
- 10 Marginally altered? To a quite frightening degree! (10)
- 11 Prove undependable? Not my family! (4)
- 13 Chunks of two different fruits in the salad. (7)
- 15 Come to a halt in a main road? (6)
- 16 Some nameless ingredient ensures the smooth finish. (6)
- 17 Wood elf or goblin? Could be! (5, 10)
- 18 Save to pay off the loan. (6)
- 20 The kind of bullet used to get the sleuth. (6)
- 21 Can't decide whether or not to take this red mixture. (7)
- 22 Capital punishment for five in foreign country. (4)
- 25 Heedless of obstacles, its owner drives on. (4, 2, 4)
- 26 He takes a very long time inserting the last letter. (4)
- 27 With fresh fervour etcetera, set out for foreign shores. (3, 7)



DOWN

- 2 Just a gentle touch, exposing the palm. (4)
- 3 Raised specifically for use as an arrow poison. (4)
- 4 An issue that's less sensitive now. (6)
- 5 The potential of policemen doing a stretch? (4, 3, 2, 3, 3)
- 6 Assert a point in legal wrangle. (6)
- 7 More attractive in bed than at the ball? (4-6)
- 9 It's rousing and may carry lots of clout initially, an early riser holds. (5-5)
- 12 Drive a bus carelessly over the key and you need him! (5, 5)
- 13 Set off on grey, perhaps. (7)
- 14 Aims to captivate the listener and is successful, it appears. (7)
- 15 Neatly coiffed Cockney, painted in explosive style. (3-7)
- 19 Small type—wearing a short skirt. (6)
- 20 Play with only a small amount. (6)
- 23 Has a speaking role in a Morality play. (4)
- 24 Article to forward shortly. (4)

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'CURDLING UP': 'CUE' CROSSWORD BY MAURA B. JACOBSON

ACROSS

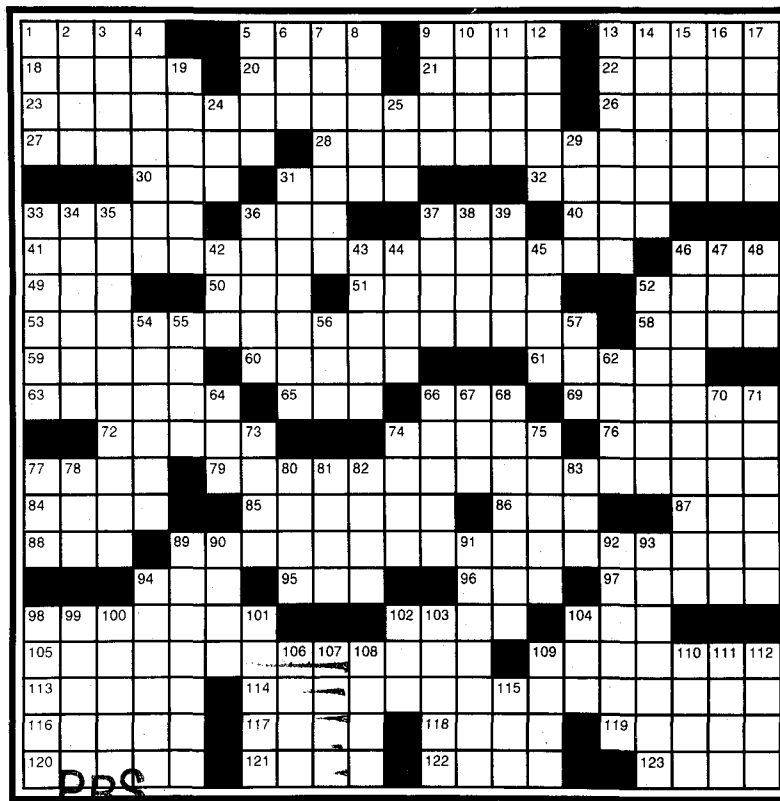
- 1 Purim month
- 5 "GWTW" home
- 9 Heraldic border
- 13 Coolidge and Moreno
- 18 Desert steed
- 20 Old Roman poet
- 21 Reach 100 degrees C.
- 22 Cancel prematurely
- 23 Primeval cheesery?
- 26 Brink
- 27 Self— (confident)
- 28 1942 Oscar winner?
- 30 Coin of Bulgaria
- 31 Comer's opposite
- 32 Provinces
- 33 Prized viol
- 36 Candidate Landon
- 37 Set one's sights
- 40 Teachers' org.
- 41 Garner series?
- 46 Witch's pet
- 49 Unit of work
- 50 Refrain syllable
- 51 Mediterranean wind
- 52 Word with pop or jerk
- 53 Ward healer's concern?
- 58 As strong as —
- 59 Freeze over
- 60 Black Panther Bobby
- 61 Praying figure
- 63 Built a tree home
- 65 Place for a fictional catcher
- 66 Band engagement
- 69 Admiral Doria
- 72 Pittsburgh product
- 74 Kind of drum
- 76 Coin side
- 77 Export from France
- 79 "Fantasy Island" host?
- 84 — about (circa)
- 85 Thrusting sword
- 86 Simple sugar
- 87 Shoshonean Indian
- 88 Pallid
- 89 Barrie's clergyman?
- 94 Bygone bird
- 95 M-G-M's lion
- 96 Female ruff
- 97 Certain legal hearings
- 98 Ant eater

- 102 Balm
- 104 "— in the bag!"
- 105 1984 Tony winner?
- 109 Blurb
- 113 Of musical pitch
- 114 Macbeth's words?
- 116 Palmer, to friends
- 117 Go after game
- 118 Seine tributary
- 119 Cream of the crop
- 120 Beloved ones
- 121 Singer Sumac, et al.
- 122 Struck, Biblical style
- 123 Environmental sci.

DOWN

- 1 Recorded proceedings
- 2 Dits' go-withs
- 3 Neighbor of Des Moines
- 4 Unvarying
- 5 Taylor's third
- 6 Blvd.
- 7 Hang up the phone
- 8 Dote on
- 9 Do as told
- 10 Was chauffeured
- 11 Worse than a fibber
- 12 Bull of commercials
- 13 Devastates
- 14 European peninsula
- 15 Human trunk
- 16 Gaseous element
- 17 Guns for Tommies
- 19 Texas border city
- 24 Gun the motor
- 25 Winter-coat trim
- 29 Tierney or Tunney
- 31 Reaper's follower
- 33 Intervene
- 34 Area of Greece
- 35 Backsliding
- 36 Halo glows
- 37 Gudrun's husband
- 38 "— first you don't succeed..."

- 39 Quant's skirt
- 42 Liquid measures: abbr.
- 43 "— Mio"
- 44 Cast assignment
- 45 Like a crazy hombre
- 46 Ante up
- 47 Hubbub
- 48 Government's bite
- 52 Summer shoe
- 54 Grumble
- 55 Kin of 85-Across
- 56 See the cashier
- 57 Mexican Mrs.
- 62 Theatrical acronym
- 64 German article
- 66 Become knotty
- 67 "When — king, dilly, dilly"
- 68 Currycombed
- 70 Click beetle
- 71 Ed's family
- 73 Coins for Trevi
- 74 Printer's direction
- 75 Come afterward
- 77 Arrow's partner
- 78 Genetic regulator: abbr.
- 80 Direct a square dance
- 81 Andy Griffith's TV son
- 82 Josip Broz
- 83 Informal shirt
- 89 Walks like a baby
- 90 Martina's rival
- 91 Typo
- 92 Observe
- 93 Phase of a heartbeat
- 94 Where helicopters hover
- 98 Outward, in anatomy
- 99 Task
- 100 Would-be redhead's dye
- 101 Mehitabel's friend
- 102 Pince—
- 103 After Pisces
- 104 Dander
- 106 Baba au —
- 107 Paris's Pont d'—
- 108 Ex-G.I.'s
- 109 Hone
- 110 "Iliad," e.g.
- 111 "Rather for — be here dedicated...": Lincoln
- 112 Remove rind
- 115 Numerical prefix

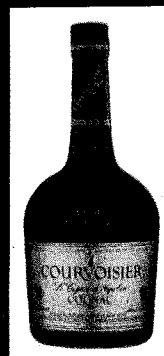


3476

PBS

The taste is warm. The feeling is delicious.

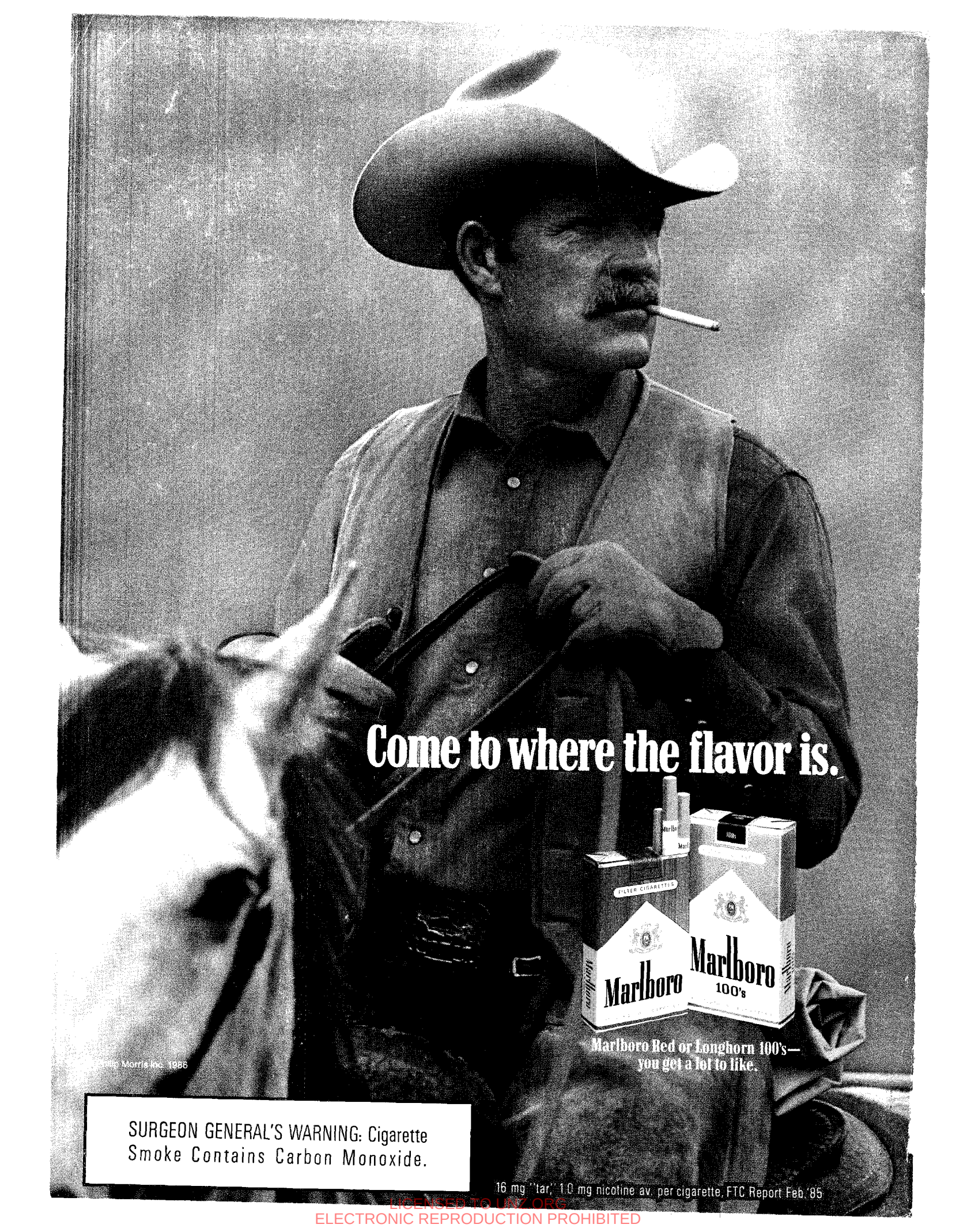
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